

VOL. 1, NO. 1
TOM 1, №. 1

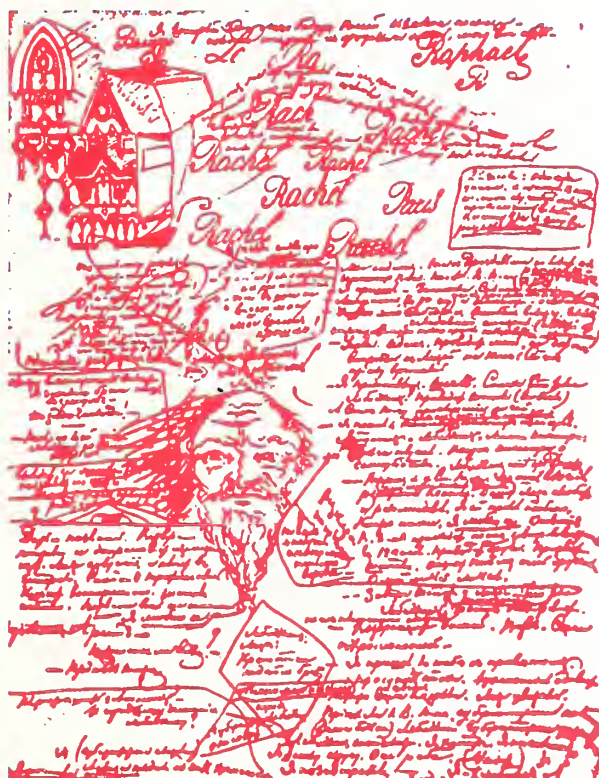
NEW SERIES
НОВАЯ СЕРИЯ

1993
1993

DOSTOEVSKY ДОСТОЕВСКИЙ: СТАТЬИ STUDIES И МАТЕРИАЛЫ

The Journal of the International
Dostoevsky Society

Журнал международного
общества Достоевского



Published by:
**THE COLLEGE OF HUMANITIES,
UNIVERSITY OF UTAH**

EDITORIAL BOARD

Editor and Publisher: Charles Schlacks, Jr. — University of Utah

Managing Editor: Gene Fitzgerald — University of Utah

(Secretary — North American Dostoevsky Society)

Book Review Editor: Curt Whitcomb — Iowa State University

Bibliography Editor: June Pachuta Farris — The Joseph Regenstein Library, The University of Chicago, 1100 East 57th Street, Chicago, Illinois 60637, U.S.A.

Editorial Consultants:

Roger Anderson — University of Kentucky

(President — North American Dostoevsky Society)

Jacques Catteau — Université de Paris-Sorbonne

Ellen Chances — Princeton University

Gary Cox — Southern Methodist University

Horst-Jürgen Gerigk — Universität Heidelberg

Michael R. Katz — The University of Texas at Austin

Robin Feuer Miller — Brandeis University

Charles A. Moser — The George Washington University

Rudolf Neuhäuser — Universität Klagenfurt

Sophie Ollivier — Université de Paris-Sorbonne

Richard Peace University of Birmingham

Gary Rosenshield — University of Wisconsin-Madison

Valentina Vetlovskaja — Russian Academy of Sciences

(Pushkin House), St. Petersburg

Honorary Editors:

Robert Belknap — Columbia University

Michel Cadot — Université de Paris-Sorbonne

Georgii Fridlender — Russian Academy of Sciences

(Pushkin House), St. Petersburg

Robert-Louis Jackson — Yale University

Nadine Natov — The George Washington University

Nils Åke Nilsson — Stockholms Universitet

Victor Terras — Brown University

DOSTOEVSKY STUDIES/ДОСТОЕВСКИЙ: СТАТЬИ И МАТЕРИАЛЫ new series (formerly the International Dostoevsky Society Bulletin) is published semi-annually. Subscription rates are: Institutions \$35.00; Faculty \$30.00; and full-time Students \$15.00. American subscribers add \$1.50 for postage; foreign subscribers add \$3.00 for postage. Send payment (in U.S. funds drawn on an American bank) to: Charles Schlacks, Jr., Publisher, Department of Languages and Literature, 150-55 Orson Spencer Hall, University of Utah, Salt Lake City, Utah 84112, U.S.A. All previous volumes (1-9 [1980-1989]) of Dostoevsky Studies are available in photocopy format. Price per volume is \$35.00 plus a small copy and postage charge.

Copyright © 1993 by Charles Schlacks, Jr., Publisher.

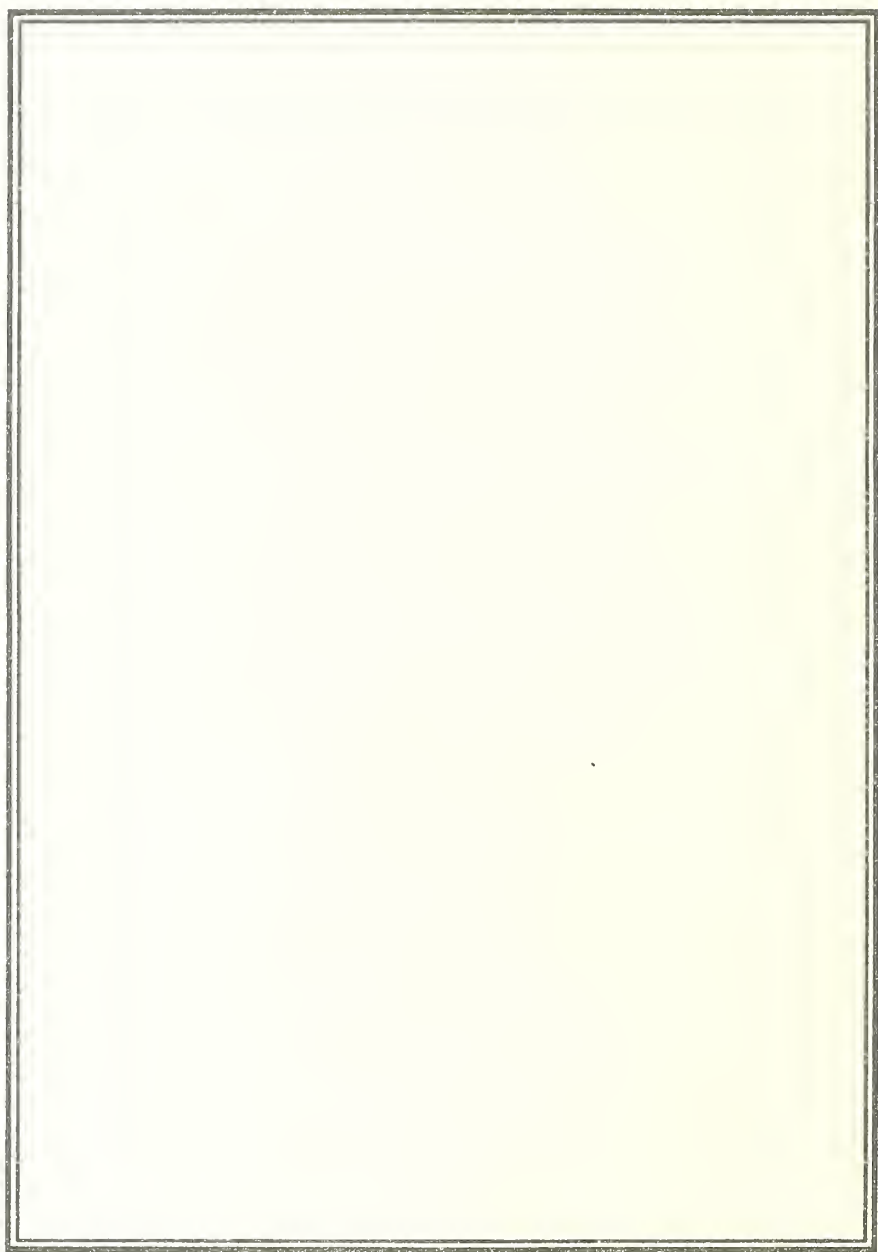
All rights reserved.

Nothing may be reprinted, retrieved or copied without written permission from the publisher.

Printed in the United States of America.

DOSTOEVSKY STUDIES

**ДОСТОЕВСКИЙ:
СТАТЬИ И МАТЕРИАЛЫ**



**DOSTOEVSKY ДОСТОЕВСКИЙ: СТАТЬИ
STUDIES И МАТЕРИАЛЫ**

**The Journal of the International
Dostoevsky Society**

**Журнал международного
общества Достоевского**

CONTENTS/СОДЕРЖАНИЕ

ARTICLES/СТАТЬИ

- Corrupting Corpse vs. Reasoned Abstraction: The Play of Evil
in the Brothers Karamazov* 3
 Denis Patrick Slattery
The Nihilism of Sonia Marmeladova25
 Michael R. Katz

BIBLIOGRAPHY/БИБЛИОГРАФИЯ

- Current Bibliography*39
 June Pachuta Farris, compiler and editor

REVIEW ARTICLE/КРИТИЧЕСКАЯ СТАТЬЯ

- At Last: A Complete Edition of Dostoevsky's Letters* 105
 Gene Fitzgerald

BOOK REVIEWS/КРИТИЧЕСКИЙ ОБЗОР

- Igor Volgin. *Poslednii god Dostoevskogo* (Joseph Frank) 119
Sergei Belov. *Zhena pisatel'ia* (Margot K. Frank) 122
Arthur Trace. *Furnace of Doubt: Dostoevsky and "The Brothers
Karamazov"* (Donald M. Fiene) 125
Jacques Catteau. *Dostoevsky and the Process of Literary Creation*
 Translated by Audrey Littlewood (Roger Anderson) 128

<i>Dostoevskii: Materialy i issledovaniia</i> . Edited by G. M. Fridlender (Larissa Rudova)	130
Natalie Reber. <i>Dostojewskij's "Brüder Karamazov": Einführung und Kommentar</i> (Victor Terras)	132
Y. I. Marmeladov. <i>Dostoevsky's Secret Code: The Allegory of Elijah the Prophet</i> . Translated by Jay MacPherson (Curt Whitcomb)	134

NEWS ABOUT THE SOCIETY ДЕЯТЕЛЬНОСТЬ ЧЛЕНОВ ОБЩЕСТВА

<i>Report on the Seventh Dostoevsky Symposium</i> (Nadine Natov)	139
<i>In Memoriam Dominique Arban</i> (Nadine Natov)	144
<i>Памяти князя Алексея Николаевича Гедройца</i> (Надежда Натова)	147

NEW FOR 1993

NABOKOV STUDIES/НАБОКОВ: СТАТЬИ И МАТЕРИАЛЫ

Managing Editor: D. Barton Johnson (University of California, Santa Barbara)

Published annually containing approximately 150-200 pages per volume.

This journal publishes articles, notes, documents, translations, review articles and book reviews devoted to the Russian-American writer Vladimir Nabokov. It features from time to time translations of contributions by Russian scholars about Nabokov.

Subscription rates: Institutions — \$30.00; Faculty — \$20.00; full-time Students — \$15.00. American subscribers add \$1.00 for postage; foreign subscribers add \$1.50 for postage.

Subscriptions and queries to:

CHARLES SCHLACKS, JR., Publisher
Department of Languages and Literature
University of Utah
Salt Lake City Utah 84112, U.S.A.

PREFACE

Welcome to DOSTOEVSKY STUDIES/ДОСТОЕВСКИЙ: СТАТЬИ И МАТЕРИАЛЫ, new series. We continue where the first series (Vols. 1-9 [1980-1989]) left off. While this journal is the official organ of the International Dostoevsky Society, we welcome submissions for possible publication from everyone. Manuscripts will be read and commented upon by specialists in Dostoevsky studies internationally.

We publish on a semi-annual basis now but eventually we shall reach a quarterly publication schedule. The contents are traditional: articles, notes, documents, bibliography, review articles, book reviews, and news of the Society. In addition, however, we print illustrations, photographs, and line drawings pertaining to Dostoevsky. (For our first number we have selected items originally published in *Федор Михайлович Достоевский в портретах, иллюстрациях, документах* [Fedor Mikhailovich Dostoevsky in Portraits, Illustrations, Documents]. Edited by V. S. Nechaeva [Moscow: Izdatel'stvo "Prosveshchenie," 1972].) Persons who wish to contribute illustrative material for publication in the journal should contact the Managing Editor.

The Society holds an international symposium every three years. The latest, in 1992, took place in Oslo, Norway. Participants who presented papers there and who wish to submit their contributions for possible publication in the journal should revise their material into the form of a research article. We invite them to send three (3) copies directly to the Managing Editor. Submissions can be in English, Russian, German, French, Italian, and Spanish. The next symposium will take place in Klagenfurt, Austria in 1995.

Finally, we welcome suggestions from anyone interested in the art of one of Russia's greatest writers.

Charles Schlacks, Jr.
Editor and Publisher

Gene Fitzgerald
Managing Editor

NEW FOR 1993

THE PUSHKIN JOURNAL/ПУШКИНСКИЙ ЖУРНАЛ

Managing Editor: Paul Debreczeny (University of North Carolina at Chapel Hill)

Book Review Editor: James Falen (University of Tennessee at Knoxville)

Published semi annually containing approximately 270-300 pages per volume.

All issues feature reprintings of classics of Russian Pushkin scholarship in English translation as well as original articles in English and Russian. There is also a comprehensive bibliography of Pushkin studies in the West together with English-language translations of Pushkin's poems. Finally every issue contains book reviews of important studies of Pushkin from around the world.

CONTENTS FOR VOL. 1, NO. 1 (1993):

Leslie O'Bell "In Search of 'Egyptian Nights': Pushkin and D. M. Thomas' *Ararat*"

M. L. Gasparov and V. M. Smirin. "Evgenii Onegin and *The Little House in Kolomna*: Pushkin's Use of Parody and Self-Parody" — translated by John Ellison

Д. Якубович. „Литературный фон *Пиковой дамы*” — with an introduction by Alexander Gribanov

С. Фомичев. „Творчество А. С. Пушкин: рукопись и текст”

В. Вацуро. „Две заметки к пушкинским текстам”

Р. Ю. Данилевский. „Пушкинский образ Германии (страна, люди, книги)”

В. Д. Рак. „Пушкин и французский перевод *Отелло*”

Allan Urbanic, compiler and editor. "Pushkin Studies in the West: A Bibliography"

James Falen, translator. "Aleksandr Pushkin — Thirteen Poems" — bilingual edition

Book Reviews

Subscription rates: Institutions — \$30.00; Faculty — \$25.00; full-time Students — \$15.00. American subscribers add \$1.50 for postage; foreign subscribers add \$3.00 for postage.

Subscriptions and queries to:

CHARLES SCHLACKS, JR. Publisher
Department of Languages and Literature
University of Utah
Salt Lake City, Utah 84112, U.S.A.

ARTICLES

СТАТЬИ

СБОРНИКЪ.

EL VERBAJO

НОВОРОССИЙСКОЕ ГОСУДАРСТВО

S. F. DAWSON.	D. A. HUNTER.
G. H. AUSTIN.	A. C. HUNTER.
W. H. AUSTIN.	W. C. AUSTIN.
A. D. HUNTER.	E. H. HUNTER.
A. E. HUNTER.	F. D. A. HUNTER.

S. C. HUNTER.

CANSTUITION?

05 1000774012 287APAA 00155

市 場 經 濟

The title page of the *Petersburg Collection*, where *Poor Folk* was first published.

BAILEY'S BOOKS.

[illegible]Kuznetsov, B. G. P. *Odessa*

400000 元

Григорьевна и др. Варвара Алексеевна

Вчера и быть счастливым, и черевато счастлива, и немалым счастливым? Вы хоть раз в жизни, упрямцы, имели послужившее. Вечером, часов в восемь, просидевши вы много, маточка, что в заочном-другом любимом писателе должно доложить, сейчас достала, пригласила бумажки, чинил перо, вдруг, внезапно, подхватила перо — право, у меня сердце дохнуло так и задрожало! Так вы так-попылали чего мне хотелось, чего сердечному моему хотелось! Выходу уличить данасвия у осяна нашего загнута у придрываешь к горшучку с быльями-миничиною, точно-точно так, как в вальс тогда измешал: тут же подалось жить, что и лично в чашечку у осяна, что в вы ко мне шло коммател вонней соотворил, что в вы обо мне думал. И как же мне несладно было, глущател мой, что чинило-данасия чинило-данасия и мы несли разлагать торчалоше! Было время, когда и мы сбили вдали маточка. Не

The first page of *Poor Folk*, published in the *Petersburg Collection* in 1845.

DENNIS PATRICK SLATTERY (San Antonio, Texas, U.S.A.)

*CORRUPTING CORPSE
VS. REASONED ABSTRACTION:
THE PLAY OF EVIL IN
THE BROTHERS KARAMAZOV*

To Sandy Slattery

One of the more interesting discoveries in literary theory during the past decade is that of the human body as both a metaphorical reality as well as a cultural icon.¹ Certainly Dostoevsky's works have always yielded an abundant harvest of insights for psychology, and the psychology of embodiment promises further riches. There is, however, yet to be explored in the writer's thickly-set enfleshed world what might be termed a poetics of the body. Rene Girard is not alone among critics who speaks of the "harm done by the absurd postulate of a total separation between psychology and literature."² And more to the point of this study, in her collection of essays entitled *Literature and the Body*, Elaine Scarry observes that "the body is both continuous with a wider material realm that includes *history and nature*, and also discontinuous with it because it is the reminder of the extremity of risks entailed in the issue of reference."³ She goes on to write of the body's connection to history and nature only after

1. Some of the more noteworthy books on this subject include Robert Romanyshyn's *Technology as Symptom and Dream* (New York: Routledge, 1989), and his earlier *Psychological Life: From Science to Metaphor* (Austin: Univ. of Texas Press, 1984), as well as Morris Berman's *The Reenchantment of the World* (New York: Bantam, 1989) and David Michael Levin's *The Body's Recollection of Being: Phenomenological Psychology and the Deconstruction of Nihilism* (London: Routledge, 1985) and the issue entitled "The Body," *Parabola*, Fall, 1985, and *The Philosophy of the Body: Rejections of Cartesian Dualism* (Chicago: Quadrangle, 1970.)

2. *To Double Business Bound: Essays on Literature, Mimesis and Anthropology* (Baltimore: Johns Hopkins Univ. Press, 1988), p. 78.

3. *Literature and the Body: Essays on Populations and Persons* (Baltimore: Johns Hopkins Univ. Press, 1990), p. xxi, italics mine.

assigning to the body a connection with language, the consequences of which place us deeply within the enfleshed world of the word in *The Brothers Karamazov*, namely, that the body has as its locus an intimate relation to "the voice, to language,"⁴ and to the creation of narrative itself. This latter point, which will bear on a discussion of *Karamazov* specifically, is the most important aspect of Michael Holquist's description of the novel.⁵ Put another way, and within what could be termed a theological poetics of Dostoevsky's own imagination, the question becomes: how do we understand the words of John's gospel that "the word was made flesh"? (John I: 14). Dostoevsky invites us to read the body not only as a poetic image but also as a spiritual metaphor.

In the same way that there has been penetrating criticism on Dostoevsky's insights into human memory, especially by Robert Louis Jackson and, more recently by Diane Thompson's *Brothers Karamazov and the Poetics of Memory*,⁶ we have witnessed the profound effect of Mikhail Bakhtin's work on the body's relation to carnival.⁷ Moreover, in *Art and Answerability* he continues to explore the social dimensions of embodiment: "the body is not something self-sufficient; it needs the other for completion."⁸

4. *Ibid.*, p. vii.

5. Dostoevsky, pp. 181-91. Especially helpful books dealing with body imagery in literature include *The Making of the Modern Body: Sexuality and Society in the Nineteenth Century*, ed. Catherine Gallagher and Thomas Laqueur (Berkeley: Univ. of California Press, 1987), Merleau Ponty's *Prose of the World* (Evanston: Northwestern Univ. Press, 1973), *Eroticism and the Body Politic*, ed. Lynn Hunt (Baltimore: Johns Hopkins Univ. Press, 1991), Jane Gallop's *Thinking Through the Body* (New York: Columbia Univ. Press, 1988), and James Hillman's *Healing Fiction* (Barrytown: Station Hill Press, 1983), and Peter Brown's *The Body and Society: Men, Women and Sexual Renunciation in Early Christianity* (New York: Columbia Univ. Press, 1988).

6. (Cambridge: Cambridge Univ. Press, 1991). I have dealt with this theme in two previous articles, the first influenced in part by Robert Louis Jackson's article on "The Peasant Marei." "Is Memory Metaphorical or is Metaphor Memorial? Dostoevsky's 'The Peasant Marei.'" *Ambiguities in Literature and Film*, ed. Hans P. Braendlin (Tallahassee: Florida State Univ. Press, 1988), pp. 23-32, and in "The Icon and the Spirit of Comedy in Dostoevsky's *The Possessed*," *The Terrain of Comedy*, ed. Louise Cowan (Dallas: Dallas Institute Press, 1984), pp. 195-220.

7. Mikhail Bakhtin's *Problems of Dostoevsky's Poetics*, ed. and trans. Caryl Emerson (Minneapolis: Univ. of Minnesota Press, 1984), and *Rabelais and His World*, trans. Helene Iswolsky (Bloomington: Indiana Univ. Press, 1984). In addition, see Bakhtin's remarks on the novel as genre and the body in "From Notes Made in 1970-71," in *Speech Genres and Other Late Essays*, trans. Vern W. McGee (Austin: Univ. of Texas Press, 1986), pp. 133-58.

8. p. 51.

Bakhtin's suggestion that to be embodied is already to be part of a larger community, that our shared incarnation initiates us into the same family, is a truth lived out directly by Father Zosima in his directive: each is responsible for all. The central argument in *Karamazov*, then, is illustrated by way of the flesh in two central events: the ironic statement made by Father Zosima's corrupting corpse and the poetic statement uttered by Ivan Karamazov in his "Legend of the Grand Inquisitor." Together they reflect the interplay of nature and history that Scarry illustrated earlier. Moreover, the first action, the decaying flesh of Zosima, is most importantly an *ironic* expression because, as I wish to show, it runs counter to the traditional belief held by the townspeople who visit the monastery that the dead body of a holy man will offer them miraculous moments of healing, a belief that has become too facile, if not morally presumptuous. The second action, if I may refer to the utterance of Ivan's poetic theological narrative to his brother Alesha as an *action*, expresses a divorce from the flesh in favor of a more reasoned and abstract, and therefore distant stand toward others. There may, however, be the same intensity of irony in Ivan's word as there is in Zosima's rapid act of putrefaction. The irony in the relationship between Ivan's poetic word and the old priest's quickly decaying flesh is that the Word does once again become flesh, but in the same fantastic way that some critics believe that Christ introduces himself back into a radically secular world of Petersburg in the figure of the epileptic Prince Myshkin of *The Idiot*. So it is on the irony inherent in the word/flesh relationship that I wish to concentrate.

While some critics of Dostoevsky have dealt with the body and pollution in *Karamazov*, especially for example in the imaginative reading of Smerdiakov in Gary Saul Morson's essay,⁹ or in John Jones' epithet of the work as "the novel of evil smells,"¹⁰ much of the criticism of the novel has tended to slip past the flesh of Father Zosima, preferring instead to interrogate the spirit of the saintly man while leaving his body less fully attended. Jones, for example, focuses on the stinking flesh only long enough to allow a comparison with *Poor People* (301). Victor Terras remarks that Dostoevsky was fascinated by the power of fiction as well as by the

9. *Critical Essays on Dostoevsky*. Ed. R. F. Miller (Boston: G. K. Hall, 1986), pp. 234-42.

10. *Dostoevsky* (Oxford: Oxford Univ. Press, 1985), p. 317.

human body, "the incarnational aspect of human life."¹¹ Ralph Matlaw begins a very interesting discussion of Zosima's corrupting corpse compared to the young Iliusha's body that, while ferociously diseased in life, gives off no odor in death,¹² but he does not extend the two images beyond their suggestion of miracle or its absence. However, Sergei Hackel observes that the fullest refutation of the Grand Inquisitor's position is not through words but through image, what Dostoevsky himself referred to as "an artistic picture."¹³ This image is that of Zosima, whose prototype is Christ;

My own reading would extend Hackel's thesis to the body of Zosima, most specifically to his corrupting corpse, which ironically enough, causes the old monk to be more memorable in the minds of the people than he might have been even with miracle, as the narrator informs us more than once: "...something happened so unexpected, so strange, upsetting, and bewildering in its effect on the monks and townspeople, that after all these years, that day of general suspense is still vividly remembered in the town."¹⁴ And, to be sure we do not fall victim to short-term memory, he again reiterates this connection of odor to memory: "...something took place which I alluded to at the end of the last book, something so unexpected by all of us and so contrary to the general hope, that, I repeat, this trivial incident has been *minutely remembered to this day* in our town and all the surrounding neighborhood."¹⁵

Moreover, that the odor gains currency "at 3 o'clock" invites the memory of Christ's death on the cross. Indeed, the corrupting body of Zosima becomes a mnemonic image that returns us to both history and teleology, similar in its spiritual force to the Russian

11. "The Art of Fiction as a Theme in *The Brothers Karamazov*." *Dostoevsky: New Perspectives*. Ed. Robert Louis Jackson (Englewood: Prentice-Hall, 1984), p. 196.

12. "Myth and Symbol in *The Brothers Karamazov*." *The Brothers Karamazov and the Critics* (Belmont: Wadsworth, 1967), p. 110.

13. "The Religious Dimension: Vision or Evasion. Zosima's Discourse in *Brothers Karamazov*." *New Essays on Dostoevsky*. Ed. Malcolm Jones and Garth Terry (Cambridge: Cambridge Univ. Press, 1983), p. 143.

14. *The Brothers Karamazov*. Garnett Trans. Rev. Ralph E. Matlaw (New York: W. W. Norton, 1976), p.303.

15. *Brothers Karamazov*, p. 308.

orthodox icon.¹⁶ But here the nature and function of the icon in the lives of the faithful is parodied in Zosima's decay, I believe, to challenge the impulse towards complacency in the townspeople who expect, perhaps too comfortably, for miracle from the holy monk's dead body. In the shock of this incident, the narrator informs us, not simply does the corrupting odor unite the town and the monastery, but perhaps most crucially, its affect on the young Alesha is nothing short of an inner *transformation* even as the corpse undergoes an outer *deformation*. The unpleasant corpse extends the memory of the saint and offers an ironic twist to the flesh being made word, that is, given a language and a history: this action is itself a form of the miraculous.

The narrative of the old monk lives in the memory of his corruption with the strength equal to his words of love and charity to even the most debauched in society.¹⁷ In fact, Holquist takes this split of word (narrative) and deed (corrupting flesh) a step further when he writes that "this confusion of the life is in contradiction with the canonical norm of the Life."¹⁸ We might then interrogate Zosima's corruption in relation to Ivan's prose poem to understand Dostoevsky's ironic sense of faith outlined in this novel.

This deformation of Zosima's body, certainly an act of excess of nature, invites another reading, however. For it is construed by the self-mutilating monk, Ferapont as a sign of the deceased man's moral corruption, what R. L. Jackson has called *bezobrazie*.¹⁹ It is, he writes analogous to "the morally and aesthetically 'monstrous' or 'shapeless'" and is counterpoised to *obraz* (image, form, icon).²⁰ The stinking corpse of Zosima, moreover, is one of the great ironic images in literature, for by means of it the young Karamazov monk is transformed even as the townspeople are scandalized by its offensive odor. When the narrator speaks of

16. Obviously this topic is too complex to address here, but I want to make it known both here and later in the essay of its importance for the image that is guide for one's spiritual quest.

17. On this point David Levin cites Nietzsche who believed the body even more mysterious and more astonishing than the soul. "Perhaps the entire evolution of the spirit is a question of the body; it is the history of the development of a higher body that emerges into our sensibility." Quoted in *The Body's Recollection of Being*, p. 36.

18. *Dostoevsky and the Novel*, p. 187.

19. "The Triple Vision: Dostoevsky's 'The Peasant Marey'," *Yale Review* (1978), p. 304.

20. *Ibid.*

the "faithful" who have gathered around the dead body anticipating miracles, the he observes, not a little naively: "they expected something quite different."²¹ Logic, one might say, is deconstructed by the memory of the priest's logos—his teachings and his words of forgiveness. His odor is both quick-forming and intimate. Few of the body senses have the capacity or the power to stir the memory as does the sense of smell.²²

What links Zosima so intimately to Christ in the exercise of one's Faith is that it is a bodily activity. It must be enfleshed in the world in action rather than remain in a more abstract Euclidean world of ideas. The faithful need a radical action to offset the thinking of Ivan Karamazov, who imagines so powerfully the anti-Christ in the form of the old cardinal of his poem. On this impulse to de-flesh the world and one's involvement in it, Ivan admits to his brother: "I have a Euclidean earthly mind, and how could I solve problems that are not of this world?"²³ His quarrel with God is not that He exists, but that He created a world along the lines of Euclidean geometry, which is, like God Himself, beyond human understanding. So Ivan is content to accept the idea of God, but he denies His created world: "'I don't accept this world of God's, and, although I know it exists, I don't accept it at all.'"²⁴ If we can posit that the Word made flesh includes not only Christ but also, by way of God's incarnation, the world itself, then Ivan's denial of the world is, in effect, to disincarnate it, while still believing in God. The end result of such a movement is to effectively divorce God from the world's body, which is to nullify Christ's presence as an active force of love in people's lives.

The illogic, then, of Zosima's decomposing dead body is itself indeed a miracle of irony when juxtaposed to the univocal and destructive force of reasoned abstraction that, alienated from the world, serves to breed evil in its denial of the earth's sacredness, much less that same world's existence; it is Dostoevsky's insight

21. *Brothers Karamazov*, p. 309.

22. Here it might be well to mention a new idea in eighteenth-century France, namely, the power of odors to stir the affective memory in a search for "the memorable sign," as Rousseau put it. Alain Corbin writes that it was believed that a violent confrontation of the past and present was engendered by recognizing a particular odor" (*The Foul and the Fragrant: Odor and the French Social Imagination* [Cambridge, MA: Harvard Univ. Press, 1986], p. 83.

23. *Brothers Karamazov*, p. 216.

24. *Ibid.*

that when spirit is truncated from embodiment it may produce a disease of the intellect which takes the form of figures like Stavrogin, Kirilov, Ivan Karamazov or the old Inquisitor himself. These characters are emblems of intellect loose in the world without the grounding of bodily existence, memory of past tradition or the ground of holy Russia herself.

William Barrett has spoken eloquently of just such a move in what he terms a demonic move to "desubstantialize our thinking."²⁵ He describes a form of thought whose intention is to deny the world's, and indeed one's own, embodiment. With the decomposition of self comes a corresponding deconstruction of the world. One serves as metaphor for the other. In another context I have tried to illustrate this as a move to abandon the notion of substance altogether²⁶ In such an intellectual enterprise ideas replace image and intellect subsumes the flesh of matter.

To take the consequences of such an intellectual move, I would cite in the writing of Oswald Spengler how the issue of abstraction can be symptomatic of the corruption of civilization itself. Speaking of a divorce from the soil within the confines of the city, Spengler writes in *The Decline of the West*: "Separated from the power of the land—cut off from it, even, by the pavement underfoot—Being becomes more and more languid, sensation and reason more and more powerful.... All art, all religion and science, become slowly intellectualized, alien to the land, incomprehensible to the peasant of the soil."²⁷

Such a movement of intellect from the body is antithetical to what Gary Saul Morson retrieves in the term "prosaics," namely, "a way of thinking about human events that focuses on the ordinary, messy, quotidian facts of daily life—in short, on the prosaic."²⁸ Zosima's corpse speaks directly to this messiness of the temporal world through the corruption and odor of his dead body,

25. *The Death of the Soul: From Descartes to the Computer* (New York: Anchor, 1987), p. 128.

26. "Evil and the Negation of the Body: Flannery O'Connor's "Parker's Back." *The Flannery O'Connor Bulletin*, 17 (1988), pp. 69-79.

27. Matthias Schubnell, "The Decline of America: Willa Cather's Spenglerian Vision in *The Professor's House*" (Unpublished).

28. "Prosaics: An Approach to the Humanities," *The American Scholar* (1988), p. 516. Morson pulls this idea of prosaics into the work of Tolstoi especially, in order to emphasize the messiness of human life. "The Counter Tradition of Russian Literature: Theory and Practice," Summer NEH Seminar, Northwestern University, 1991.

an action that severely disorients the people intent on a linear certainty of miracles at his death. In their comfortable anticipation of signs of holiness, placed outside them—indeed, disembodied from their own connectedness to the world—they are closely related to those people whom the Grand Inquisitor claims come to him to relinquish their freedom in exchange for belief.

The failing inherent in such an insouciant attitude toward miracle is one of imagination itself because it suggests the image of Christ is insufficient for a life of active love. It is a failure of memory as well, for those who take for granted the appearance of miracles at Zosima's death are very much like Ivan Karamazov, for they find it impossible to en flesh the image of Christ, Himself the embodiment of the Word of God. Nor can they envision Him as a memorial image that points them to their own redemption. These two important actions Alesha, after much anguish, is able to perform. Through his struggle to continue to believe, we understand that faith may be understood most fully as an act of imagination based on the image of the body as sacred emblem of the Word, whose prototype is Christ. If Christ's presence in the world sacralizes it, then Zosima's words that each is responsible for all take on further poignancy. The strategy to return those who would believe to such a form of faith is the putrifying body of the holy priest. His ironic image seems to be at the heart of Dostoevsky's poetics of the body. But warring against such an impulse in life is the play of a form of evil that promotes an abstraction of the world, and therefore its denial.

F. D. Reeves captures the metaphorical connectedness here best when he writes that "Good and evil are nonrational. Evil putrifies the spirit, as if turning it into stinking flesh like saintly Zosima's body, but good purifies it."²⁹ His observation reflects the metaphorical nature of the body as a lived experience.³⁰ In addition, one of the strengths of Roger Anderson's writings on myth is that he sees perceptively Dostoevsky's attempts to balance the mythical and the spiritual dimensions of the human imagi-

29. *The White Monk: An Essay on Dostoevsky and Melville* (Nashville: Vanderbilt Univ. Press, 1989), p. 126.

30. I have tried to reveal in a discussion of "The Peasant Marei" how memory alone is insufficient for meaning. If memory is indeed metaphorical, then it is through metaphor that one can glimpse what is absent, what is not readily visible: "memory's metaphorical aspect allows a vision of the invisible" ("Is Memory Metaphorical?" p. 30).

nation. While he underscores Zosima's connection with the earth, Anderson reveals that the decomposition of the old monk's body "...recreates precisely what nature does each autumn. He not only decomposes in physical terms, but, like Markel, he 'fertilizes' the lives of those who follow him, especially Alesha's."³¹ The connection between body and earth, between word and body or incarnation—to say nothing of father and son—constellates in the figure of Zosima to make him the fullest representative of John's gospel on Christ as figure of both word and flesh. But in an atmosphere of spiritual complacency, doubt, or nihilism, articulating such a belief requires an image of irony, if not direct parody.

The body of Zosima, with its intimate odors and scandalously memorable decomposing flesh, represents, then, an ironic incarnational witness to holiness and human transformation. Contrary to the analytical proclivity of figures like Ivan Karamazov and the old Inquisitor himself, Zosima's corrupting flesh, occurring as "an excess of nature," reinforces Morson's insight into the novel: "*Karamazov* is about the inadequacy of explanatory systems to embrace the moral universe."³²

Moreover, even with such a reservation, Zosima shares a fundamental unity with Smerdiakov, old Fedor's bastard son and epileptic, if we accept Morson's argument, for if "Smerdiakov's most effective pollution is verbal,... then his first crime is the betrayal of signs."³³ Zosima's foul odor at death is similarly also a betrayal of those anticipated miracles that the corpses of holy ones traditionally yield. Zosima's corruption, however, may be imagined less as a betrayal than as a an enfleshed response to Smerdyakov's position of Narcissistic self-involvement.

For example, when Alesha confronts him in the garden singing to Maria Kondratievna and asks if he has seen his brother, Dmitrii, Smerdiakov, in a clear challenge to Zosima's

31. "Mythical Implications of Father Zosima's Religious Teaching," *Slavic Review* 38, No. 2 (1979), 280. This decay-rebirth cycle also implicates the sense of the comic in that new life is always promised through decay. Especially helpful is Roger Anderson's "The Meaning of Carnival in *Brothers Karamazov*," *Slavic and East European Journal*, 23, No. 4 (Winter 1979), 458-78. Also relevant here is D. H. Lawrence's commentary on harvest in "The Grand Inquisitor," in *The Brothers Karamazov*, ed. Ralph Matlaw (New York: Norton, 1976), pp. 829-36.

32. "Verbal Pollution," p. 234.

33. *Ibid.*, p. 236.

"each is responsible for all," responds: "'How am I to know about Dmitrii Fedorovich? It's not as if I were his keeper.'"³⁴ His boorish self-involvement anticipates Ivan's angry and memorable remark to Alesha less than half a dozen pages later: "'Am I my brother Dmitri's keeper,?' Ivan snapped irritably,...."³⁵

Furthermore, Zosima's corruption is also a response to the demonic declarations coming from the *bloodless lips* (italics mine) of the Grand Inquisitor, whose reasoned abstractions about mankind Zosima refutes even in death through the image of decay.³⁶ The delightful irony of Zosima's stinking body, an excess of nature, is that it underscores what David Levin reveals in his excellent study of the hermeneutics of the body: "There is," he writes, "an ideal which is implicit in the body of radically reflective experience: an ideal I would describe in terms of its 'spirituality.' Merleau-Ponty's notion of 'flesh' moves us very much closer to an understanding of the body's 'participation' in this spiritual dimension of existence."³⁷ Spirituality is therefore incarnational, a notion that has been lost to many of the Karamazovs and twisted into a faith that seeks easy remedies by the people. Within this moral vacuity Zosima's stench promotes an act of recollection, a way of intimately connecting body, earth, and spirit again, the fragmentation of which haunts the actions of each character in the novel and is perhaps given fullest expression in Ivan, whom Holquist reminds us, "has lost all his ends and beginnings,"³⁸ while, ironically, his devil revels in the thought of being incarnated "irrevocably and for good as a two hundred pound merchants' wife."³⁹ The former is abstracted from his own biography, his own history, while his shadow lusts after an ample fleshly embodiment! The odor of Zosima promises to reconcile these two contradictory elements of the person's being.

34. *Brothers Karamazov*, p. 208.

35. *Ibid.*, p. 213.

36. I would disagree here with Nathan Rosen's observation that the first miracle is Aleksii's bowing and kissing the earth after Zosima's death as the first response to the Grand Inquisitor ("Style and Structure in *The Brothers Karamazov*," p. 850). I would say the first response to the Grand Inquisitor rather, is Zosima's odor of putrescence. It is a miracle out of the carnival tradition.

37. *The Body's Recollection of Being: Phenomenological Psychology and the Deconstruction of Nihilism* (London: Routledge, 1985), p. 68.

38. *Dostoevsky*, p. 185.

39. *Brothers Karamazov*, p. 184.

Diane Thompson extends this idea of a split between intellect and flesh as systems of amnesia wherein "sacred memory" is slowly dismantled, memory from which Zosima believes "all life has its vital principle."⁴⁰ The bodily stench of the old priest, a counterargument to "the bloodless lips" of the Inquisitor, at first unnerves Alesha, but soon serves to redeem his faith, which has already been under assault by the seductive reasoning of his brother Ivan's tempting Euclidean calculus. In "Cana of Galilee" Alyesha is literally brought back down to earth as he is challenged by and finally healed spiritually through the pungent body of his mentor.

Zosima's death, occurring just before the novel's midpoint, is the central image of the novel's action (even above the image of Christ with the Inquisitor) in no less a profound way than the image of Lazarus rising on Christ's command from the tomb is the central salvific image in *Crime and Punishment* (even above the images of the two murdered women, Alena Ivanovna and her step sister Lizaveta). Indeed, these two bodies, one rising in new life, the other decomposing in a hasty death, begin and end the major works of the writer. It is to the Word enfleshed that Dostovesky would seem to turn in his most intense aesthetic and spiritual moments. The ontological sickness of the faithful who question Zosima's holiness—almost as quickly as his decomposition—we have seen before: in the tremens of Raskol'nikov, the epilepsy and brain fevers of Prince Myshkin and Rogozhin, in the epilepsy of Kirilov, the diarrhea of Stepan Verkhovensky, the epilepsy of Smerdiakov, and, not without parody, the putrefaction of Zosima's body. While his body exacts a sudden transformation, the process turns on its head the transfiguration of Christ on Mount Tabor. In an ironic way Zosima's body does not reveal the sacrality of divinity but the stench of humanity, of *physis*, when left to its own laws gone awry and excessive. As such, his body becomes the center of our perception of invisible presences, those same presences the Grand Inquisitor in Ivan's prose poem seeks to deny by substituting a formulaic system of belief in miracle, mystery and authority for an active image of Christ. His corrupting flesh allows Alesha to see what is invisible through the visible corpse; the young monk's vision, modulated by active love,

40. Thompson. *The Brothers Karamazov and the Poetics of Memory*, p. 210.

leads him to return to the flesh of the world, one intimately linked to the Words of Zosima's declaration of active love.

Father Ferapont's frenetic response in denying the body as evil, however, are well-documented within the monastery. He zealously denounces the corrupting flesh of Zosima as an irrefutable emblem of the priest's corrupt spirit. As such, he acts as an in-house version of the Grand Inquisitor himself, for they both deny the image of incarnation. We are not to believe Ferapont's reading of the body as text, for driven by envy, he would seem to engage in a map of misreading, finding Satan in the cherry jam Zosima periodically enjoyed with the ladies of the community, and sin in the tea he drank with them over conversation.⁴¹

By the coffin of the dead priest, then, rages an argument that extends that of Ivan's through the Grand Inquisitor, for it once again creates an antagonism between a view of spirituality that is Euclidean, abstract, mathematical, and formulaic against one that is based on love, is concrete, imagistic, Scriptural, embodied, and motivated by an impulse of largesse.

The essential question argued within the perspectives of incarnation might be framed this way: is human embodiment a deterrent to spirituality or a condition of it? If Zosima's corpse is emblematic of Dostoevsky's answer to the question, then there appears to be a conflation of both irony and "iconicity" in his death.⁴² By this I mean to suggest that his corrupting body is ironic, for it decays "in excess of nature"; but in its memorableness it is iconic, for it instills in the people of the town a remembrance that brings always to consciousness the words and deeds of the holy man, which certainly call to mind the prototype of Christ's life that the old monk embodies. And the poet-philosopher Ivan Karamazov occupies, it seems to me, a moral liminal ground somewhere between the excess of nature, of which Zosima's decomposing body is emblematic, and deficiency, a denial of nature in Ferapont's harsh asceticism. Put another way,

41. *Brothers Karamazov*, p. 312.

42. The issue of the Russian orthodox icon is vast. Those key works that treat the icon in a way that allows one to see its use in Dostoevsky's poetic imagination include Leonid Ouspensky's *Theology of the Icon* (Crestwood: St. Vladimir Seminary Press, 1978); Leonid Ouspensky and Vladimir Lossky's *The Meaning of Icons* (Crestwood: St. Vladimir Seminary Press, 1952); St. Theodore the Studite, *On the Holy Icons*, trans. Catharine Roth (Crestwood: St. Vladimir's Seminary Press, 1981) and Peter C. Phan, *Culture and Eschatology: The Iconographical Vision of Paul Evdokimov* (New York: Peter Lang, 1985).

Ivan is between word and image⁴³ in his prose poem of the Grand Inquisitor.

Ivan's poetic fantasy illustrates the old cardinal's argument that people would prefer to consume miracle, mystery and authority rather than engage in a life with Christ as their only guiding image. These elements comprise the seductive turns that deny responsibility, faith, and active love. I would argue that those who fall prey in his poem to this form of institutional life of non-spiritual worship are no less possessed than those who wait with a bland air of certainty that the corpse of Zosima will heal their loved ones or themselves.

Zosima's flesh disrupts the Grand Inquisitor's tidy world of unfreedom as well as that of the followers of the holy monk. Indeed, I don't believe it is too excessive to assert that Zosima's stench is the odor of freedom itself. The narrator underscores the immediacy of Zosima's death: "The elder's death came in the end quite unexpectedly. For although those who were gathered about him that last evening realized fully that his death was approaching, yet it was difficult to imagine that it would come so suddenly."⁴⁴ Now the townspeople are free to choose the words of Zosima from his life or the odor of corruption of his death.

Zosima's decomposing body, like Ivan Ilych's disease, destroys the comfortable assumptions, the certain and too familiar beliefs of those who would seek instant miracle from his body. It throws the townspeople and those who would defame Zosima into ambiguity and insists on their reimagining the values of their faith, exercised not according to a strict dogma, but in freedom. For instance, as soon as they hear of Zosima's death, the towns-

43. As Scripture proclaims the words of the divine image, so the icon is an image of the divine word (*Theology of the Icon*, p. 134). The icon is such a crucial image of embodiment for it shows the inextricable connection between flesh and word, image and Scripture, a union that abstraction seeks to foil.

44. *Brothers Karamazov*, p. 248. I object strongly to the rigid reading of Mark Kanzer who would have the odor of decay trigger cannibalistic drives: "The disgust aroused is familiar to analysts as a defense against the desire for oral incorporation; in this light, the unspecified excitement with which the followers were filled must be interpreted in relation to the cannibalistic phantasies which follow upon the death of the father and play such an important part in shaping the mourning process that ensues." "A Psychological View of Alyosha's Reaction to Father Zossima's Death," in *The Brothers Karamazov and the Critics*, ed. Edward Wasiolek (Belmont, Mass.: Wadsworth, 1967), pp. 103-07. When the spiritual dimension of Dostoevsky's work is circumvented, then psychoanalysis seems to want to rush in to fill the void.

people, in their certain faith, and as was the custom,⁴⁵ bring their sick to the monastery. They assume the corpse will heal them; the certainty of the dead man's holiness will emerge in miracle. They have already chosen the safe path of the people Ivan's Grand Inquisitor has outlined and indeed promoted. In so doing they have abdicated the imagination itself in favor of not simply a secular stance towards the miraculous, but they appear as well to be more passive *consumers* of miracles. I believe that what has putrified most seriously is not just Zosima's body but the body of faith of the townspeople; their faith has become cadaverous; Dostoevsky, I suspect, is illustrating what a short leap it is from an act of worship to one of idolatry.

The corrupting flesh is quickly seen from their secure perspective as proof the man was a hypocrite: "He was seduced by sweets,... he sipped tea, he worshipped his belly, filling it with sweet things and his mind with haughty thought ... and for this he is put to shame...."⁴⁶ derides Ferapont, his most relentless but by no means only critic. Ferapont may be seen to intellectualize the body to serve his own ends; he creates the body in his own image. This image of embodiment is one that is bestial; denying its appetites is the hallmark of a sacred life. Missed in his diatribe, however, is the Incarnation, an event giving body dignity and sacrality. Ferapont enters Zosima's cell and begins to exorcise the demons he assumes are hanging life spiders in all corners: "'I will cast thee out'.... He was wearing his coarse gown girt with a rope. His bare chest, covered with gray hair, could be seen under his hempen shirt. His feet were bare."⁴⁷ He goes on to accuse Zosima of not believing in devils because the monk prescribed medicines to heal the ailments suffered by some in the monastery. Ferapont's fiction of Zosima works backward from his disbelief in devils to a disbelief in God.

Zosima's corruption, however, expresses a refusal to be reduced to the literal and formulaic, but steadfastly remains metaphorical and ambiguous. Zosima is not to be worshipped for his holiness, a stance the townspeople are only too willing to as-

45. I believe this break with tradition is meant to shatter the complacency of a faithful who have begun to expect miracle too facilely, another example of the impulse to idolatry. I owe credit to Edward Wasiolek's essay, "*The Brothers Karamazov*: Idea and Technique," pp. 118-44.

46. *Brothers Karamazov*, p. 314.

47. *Ibid.*, p. 258.

sume. They are prepared to hand over their freedom and to worship miracle⁴⁸ rather than struggle in freedom with the image of Christ as their guide, an image that Zosima spent his life as a monk promoting and imitating.

Indeed, to wrestle with the image of Christ is to struggle with His words—for as Ouspensky argues in maintaining the position of the holy image in worship, icons are image-words, a Scripture in image.⁴⁹ The icon represents the human body aesthetically and spiritually already transformed in holiness and beauty, as the Scripture seeks to transform the spirit in holiness. Zosima, in fact, in his decomposition, is the ironic double of Christ's transfiguration. The monk's unpleasant, offensive odor is the stench of freedom through active faith by means of the body, as well as a challenge of the imagination to forego external miracles for the true miracle of inner transformation. One of the few observations Dostoevsky writes in *The Notebooks* about the stench is worth noting: "When the cadaver began to smell, Alyeha began to doubt for the reason that Ivan had so clearly thrown out: 'The elder is holy, but there isn't any God.'"⁵⁰ On this note we are asked, I believe, to remember in Matthew's gospel John the Baptist's words to Christ: "Are you the one who is to come, or have we got to wait for someone else?"⁵¹

Therefore, it is to the most metaphorical of the gospels that Dostoevsky turns for his analogue to Zosima. One of the great Johannine symbols, certainly, is the body of the risen Christ.⁵² And even for Christ to be viewed as a prophet in his own time, he must have "signs," or wonders worked in God's name. It was of course expected that He would repeat the earlier Mosaic miracles as a sign of his holiness. In this light, Zosima's "sign" might be called an "irony of corruption."

In its decay, therefore, and recalling John's images, the corpse of Zosima accomplishes several profound tasks: 1. as an icon we see through him to the memory of Christ for whom he is an image; 2. we remember the other stinking corpse, that of Lazarus,

48. *Ibid.*, p. 234.

49. *The Meaning and Language of Icons*. Trans. G. E. H. Palmer and E. Kadlinsky (Boston: Beacon Press, 1952), p. 113.

50. *Dostoevsky: The Notebooks for The Brothers Karamazov*. Ed. Edward Wasiolek (Chicago: Univ. of Chicago Press, 1971), p. 110.

51. Matthew 11:2,3.

52. *Jerusalem Bible*, p. 151, fn. j.

himself a sign of the prototype, the future risen Christ after the passion and Crucifixion; and 3. we recall the miracle of resurrection even as Zosima's hasty decomposition is a miracle, but for reasons unlooked for—the odor of corruption is a sign of a higher reality, one in which the spirit is purified while firmly grounded in faith, the newly developing seed of which is Alesha Karamazov. At this juncture we may be reminded of the words of the rouge-cheeked simple holy woman, Maria Timofeevna, when asked about God in *The Possessed*: "I think," said I, "that God and nature are just the same thing."⁵³

The moral point of Zosima's rapid decaying flesh after a life of holiness is that it begins effectively to dismantle the three pillars of the Grand Inquisitor's demonic design. Zosima's rotting corpse makes sense only in light of Ivan's prose poem. The dead body needs the words of Ivan's denial of God's creation—"and so I hasten to give back my entrance ticket"⁵⁴ in order to exist. But given that, the holy monk dismantles miracle by the decay that promises no physical cure for the diseased and infirm; second, he dismantles mystery with Ferapont's declaration that the stench indicates unholiness, a clean, rhetorical, univocal declaration that denies Zosima's history through his rotting flesh, an opinion generally accepted and believed by many. Ferapont is thus the ascetic model of the Grand Inquisitor's voluptuous material life even as he and the Grand Inquisitor create new narrative fictions to envelop and thereby reinvent their respective figures—Zosima and Christ respectively—for mass consumption; third, he dismantles authority by having preached, just before his death: "keep the images of the Old Testament and New Testament alive, and in front of the people. Keep the *image* of Christ alive as the guide to holiness and active love."⁵⁵

Zosima's own belief in life, ironically expressed in a rapid death, suggests a way of seeing that is always a conflation of body and world, and both are seen as holy. Father Zosima reveals a bodily awareness that, David Levin observes in another context, is an image of the body as the original metaphorical text; he claims that it is at the very source of our knowledge.⁵⁶

53. *The Possessed*. Trans. Constance Garnett (New York: Heritage Press, 1959), p. 122.

54. *Brothers Karamazov*, p. 226.

55. *Ibid.*, p. 245.

56. *Recollection*, p. 171.

Furthermore, the French philosopher, Maurice Merleau-Ponty, speaks of this connatural quality of body/world in writing that "the theory of the body image is implicitly a theory of perception. We have relearned to feel our body; we have found underneath the objective and detached knowledge of the body that other knowledge which we have of it in virtue of its always being with us and of the fact that we are our body.... The body is a natural self and, as it were, the subject of perception"⁵⁷

Understood within the poetics of the body in *Karamazov*, Zosima marries the spiritual dimension and the lived world to the body. It signals the juncture of spirit and world; human embodiment inhabits both realms⁵⁸ as the Incarnation made sacred history part of eternity.⁵⁹ For Ferapont, by contrast, all that is of the world is unclean and must be expelled or denounced; his intention, therefore, is to exorcise both body and world from human life. He may best be described as the "spiritualized"⁶⁰ form of the Euclidean mind. In that role, his invectives against Zosima continue to reveal a dissociation from the prosaics of the world. But without the active love described by Zosima, Ferrapont's actions illustrate only the putrefaction of a faith turned in on itself.

By contrast, Father Zosima is a witness to the sense that the spiritual life is, as Levin writes, "brought to fulfillment through incarnation; the spiritual, however, binds and transfigures the senses."⁶¹ Ferapont's distancing self from world through vigilant and grotesque denial is actually a more modern notion in its insistence on fragmentation and divisiveness. He has suc-

57. *Phenomenology of Perception*. Cited in Levin, *The Body's Recollection of Being*, p. 256.

58. Rene Girard's discussion of "Sacrificial Substitution" is important in recognizing Zosima's uniting two realms in his death. Girard writes that "the surrogate victim dies so that the entire community, threatened by the same fate, can be reborn in a new or renewed cultural order.... Understanding this process, we can also understand why death should be regarded as the elder sister, not to say the mother and ultimate source, of life itself." *Violence and the Sacred*, trans. Patrick Gregory (Baltimore: Johns Hopkins Univ. Press, 1972), p. 255.

59. Paul Evdokimov's observation is relevant here: "Only true eschatologism will be able to discover all the value of history because it looks at it from the viewpoint of the 'telos,' the perfected. It is not a Buddhist flight from the world; rather the whole Christian paradox lies in the fact that the Kingdom of God is accessible only through the chaos of the world." *Culture and Eschatology*, p. 61.

60. I borrow this term, as well as the general idea of "idol," from one of the most comprehensive studies of the term, Owen Barfield's *Saving the Appearances: A Study in Idolatry* (New York: Harcourt, Brace, 1962).

61. *Recollection*, p. 182.

ceeded, like Ivan's Grand Inquisitor, in abstracting, even blood-letting, the flesh of the world. Ferapont can only understand the corrupting corpse in the monastery through the prism of his own envy, as the Grand Inquisitor can imagine humanity only through the metaphor of his own consuming impulse to improve on God's design.

The old cardinal's canon is another form of the cult of reason that also plagues Ivan Karamazov. As A. Boyce Gibson has observed, "reason, as Dostoevsky for the most part understood it, was separatist and analytical; it splits up the totalities in which we live. By contracting the vision, it falsifies.... For Dostoevsky individualism and atheism went together,.... both derive from the analytic outlook which destroys the unity of situations."⁶²

Ivan reveals this side of his thinking about love just before entertaining his younger brother with the Grand Inquisitor narrative. He relates the story of John the Merciful, a saint who, when confronted by a nearly frozen beggar pleading for warmth, "took him home to his own bed, held him in his arms, and began breathing into his mouth, which was putrid and loathsome from some dreadful disease."⁶³ Ivan interprets this act not as one of love but "of a self-lacerating penance." The philosopher believes that "for any one to love a man, he must be hidden, for as soon as he shows his face, love is gone."⁶⁴ He concludes his deductive argument by stating his act of faith: "One can love one's neighbor in the abstract, and sometimes even at a distance, but at close quarters it's almost impossible."⁶⁵ Love remains solely in the arena of an idea, severed from the intimacy of the world's flesh, however infected it may seem; Ivan's love at this point in the novel is disincarnated, though his shocking images of evil brutality of individuals against children are all graphically en-fleshed. He is therefore alienated from revelation which is always incarnated, and as Arthur Trace observes, salvation fi-

62. *The Religion of Dostoevsky* (Philadelphia: Westminster Press, 1973), p. 210. Gibson addresses the all-inclusiveness of Dostoevsky's vision: "He developed almost a fixation on the 'Vsechelovek,' the 'all-man' who can encompass the whole of human experience, discrepancies included" (*The Religion of Dostoevsky*, p. 33).

63. *Brothers Karamazov*, p. 178.

64. *Ibid.*, p. 179.

65. *Ibid.*

nally comes "not by reason but by revelation, not by philosophy but by religious faith."⁶⁶

The thought of John the Merciful's active response to the bodily sickness and mortal decay of another I believe finds its poetic analogue in two other responsive kisses: when Christ, after His long and patient silence in the face of the Inquisitor, kisses him on his bloodless lips in response to the latter's confession of ministering to Satan rather than God; and again in the mocking kiss of Alesha to his brother Ivan the metaphor of decay swirls out to include imaginations diseased by self-preoccupation and driven by profound, albeit diseased, motives.

Yet Ivan can admit that his understanding of the world is "Euclidean,"⁶⁷ and that the suffering of one child would negate for him the beneficence of God's world. An astute critic of Dostoevsky, Louise Cowan has noted that Ivan has never seen a child suffering, as has Aleksei in the stoning and then disease of young Ilyushka; he has instead read of horrifying instances, but has never witnessed it.⁶⁸ If such is the case, do we observe yet another division of flesh from word, of idea severed from incarnation, of a reasoned abstraction that constitutes a move to an infernal world view because forged from the heat of a self-absorbed imagination, and an intimate cousin to the Grand Inquisitor and Ferapont? Therefore, Ivan's Grand Inquisitor is a logical and abstract extension of his belief in love as an intangible.

In such a context there dwells a wonderful irony in Christ's action in Ivan's narrative when he kisses the Inquisitor. Christ's silent action (that he is wordless throughout the encounter is itself ironic!) could not have been more rhetorically powerful. At the same time, Christ's kiss to the Inquisitor, his enfleshed response to nihilism, serves to revoke Ivan's abstract notion, shows his own confusion, and leaves the young Karamazov ambivalent toward a faith incarnated in active love. Yet Ivan's response is one of pure delight when his brother incarnates his own love by kissing Ivan. Love embodied surprises, then pleases him, as it mutes the force of his ideology.

66. *Furnace of Doubt: Dostoevsky and The Brothers Karamazov* (Peru: Sugden, 1988), p. 80.

67. *Brothers Karamazov*, p. 184.

68. Lecture given on *The Brothers Karamazov*, The Dallas Institute of Humanities and Culture, "Dallas, Texas, January, 1985.

Given Ivan's response, it is clear that he may still be redeemed, especially when he tells his brother that he "loves the sticky little leaves as they open in spring,"⁶⁹ a love which allows him to remain poetically attached to the natural world. Ivan's distant relation to the world is thus tempered by his affection for nature. On this dichotomy in Ivan, William Lynch's observation is suggestive when he writes that none of us really lives "in the universe, but in a much smaller space; we live *within the language of our bodies*."⁷⁰ Lynch's remark is illuminating here, for it reveals that Ivan, divided as he is in head and heart, nonetheless can sense some important contact with the prosaics of the world even while he would rage for abstraction, which, in the context of *Karamazov*, creates a chasm between the flesh and the word.⁷¹

Zosima by contrast, reminds the community in word and in action not only of Lazarus but also of Christ. His is an image which embodies the words of Scripture and thus guides rather than tyrannizes belief. The poetic argument Dostoevsky proposes suggests that imagination without faith leads to a denial of creation as God's work; faith without imagination leads to a recalcitrant self-righteousness of the type enfleshed by Ferapont; and intellect without imagination leads to a stubborn despotism that the Grand Inquisitor embodies.

As Zosima in life ate cherry jam and drank tea with the ladies as a way of illustrating the integrity and goodness of appetites and bodily desires, just as Christ's first miracle at the Cana marriage sanctified the body in union and love, his decaying corpse reveals that the physical body is not an end in itself, but that incarnation ought to carry into the world the Word of God in Scripture. It is not idolatrous when both word and image participate fully in the body of the world, with a vision of the sacred and the eternal given through the God/man's presence historically. Memory, then, serves one's vision of the future. As "The Peasant

69. *Brothers Karamazov*, p. 211.

70. *Images of Faith: The Dimensions of the Ironic Imagination* (Notre Dame: Univ. of Notre Dame Press, 1975), p. 98.

71. Robert Romanyshyn has, I believe, accurately assessed this distancing of the body from the world, a severation which began in the fifteenth century with the discovery of linear perspective vision among Italian painters and codified with Alberti's *De Pictura*. Romanyshyn writes that in "breaking the bond of gravity we have broken more than a physical restraint. We have broken the spiritual condition of humanity." *Technology as Symptom and Dream*, p. 5.

Marei" beautifully expresses it, remembering Christ while blessing oneself is the conflation of word made flesh, which has the power to transform one's vision of the world, as Dostoevsky realized suddenly during his exile in Siberia.

The scandal of corruption initially drives Aleksei to escape the cloistered life in bitterness, "for it was justice he thirsted for, not simply miracles."⁷² He loses his meekness in his anger and begins, with the foppish Rakitin as his guide, "to eat sausage, drink tea," and visit Grushenka, even letting her sit on his knee. He begins to embrace his own embodied appetites, and by so doing, learns to love the world in all of its prosaic sacredness. The putrid flesh of Zosima in death as well as his guiding language in life invites his young student to oppose a modern tendency to separate body from spirit.

Incarnate Word College

72. *Brothers Karamazov*, p. 261.

MICHAEL R. KATZ (Austin, Texas, U.S.A.)

THE NIHILISM OF SONIA MARMELADOVA

N.B.: Nihilism is servility of thought. A Nihilist is a lackey of thought. (7, 202)¹

N.B.: A woman is always only what we ourselves want to make of her. (7, 182)

Toward the end of the third notebook for *Crime and Punishment* Dostoevsky explores various ways of ending his novel. Many of the entries concern Svidrigailov—his last ditch attempt to win Dunia's love, his efforts at proselytizing Raskol'nikov, bizarre images from his dream, and an outline of his suicide ("This will be magnificent!" the author notes.) The description of nihilism quoted above (one of only two contained in the notebooks) is found buried in these hasty notes and plans. This strikes me as odd in a novel supposedly devoted to a study of the subject of nihilism and nihilists and their insidious influence on Russian society.

Svidrigailov is, of course, the epitome of nihilism: he has "overstepped" the bounds of traditional morality and is alleged to have committed atrocities against his wife, his servant, and an innocent little girl, among others; at the same time he commits acts of charity and generosity, donating large sums of money to worthy causes. All these acts he commits with impunity, or so it seems, in spite of the fact that he is haunted by the ghosts of all three of his purported victims. Clearly, his "overstepping" has failed to free him from conventional morality: his guilt is overwhelming (as evidenced by his extended nightmare), and his isolation is unbearable (e.g., his attempts to recruit Raskol'nikov and to win Dunia's love). Finally he can stand it no longer and

1. All citations are to F. M. Dostoevskii, *Polnoe sobranie sochinenii v tridsati tomakh* [henceforth PSS] (Leningrad: Nauka, 1973), vols. 6-7. All translations are my own.

goes out to shoot himself. This was actually the ending that Dostoevsky had originally intended for Raskol'nikov, prophesied on numerous occasions in the notebooks, including a bold entry on the final page of the last one:

THE END OF THE NOVEL

Raskol'nikov goes out to shoot himself. (7, 204)

The second description of nihilism in the notebooks is found in a passage transcribing Svidrigailov's last conversation with Raskol'nikov. He tells the hero, "You'll shoot yourself; with your character you won't stay alive. You have two paths: either confess or shoot yourself...." (7, 204) Then Svidrigailov reflects:

Now we're becoming corrupted; we don't bother about obligations; we get slapped in the face and we hide; we have debased ourselves—but it's freer that way. Nihilism of a sort. There are two nihilisms and both points touch each other. (7, 204)

This is a curious passage, one that defies easy interpretation. It comes after a series of bizarre happenings enumerated as disconcerting consequences of the spread of nihilism across the Russian land:

Have you noticed that more strange things have been happening recently? Two women drowned themselves; someone closed the cash box and threw himself out the window. The times have become capricious.... (7, 204)

Near the end of the third notebook there occurs a dramatic juxtaposition of two characters locked in competition over the hero's soul (actually there are three: Porfiry Petrovich is also engaged in an effort to save Raskol'nikov and thus turn his intellectual talents in the direction of serving the fatherland). The passage reads:

Svidrigailov is despair, the most cynical. Sonya is hope, the most unrealizable. [Raskol'nikov himself

should express this.] He becomes passionately attached to both. (7, 204)

Svidrigailov, as nihilist, embodies despair; Sonia, as believer, represents hope. But how much more powerful Sonia's appeal would be if she herself had experienced the attraction of nihilism, come through it unscathed, and bear witness to its insidious nature!

In fact, almost all the male characters in *Crime and Punishment* are presented as nihilists of one sort or another, or as former nihilists. Svidrigailov is, of course, and we know how he winds up; Raskol'nikov, without doubt, although he manages to survive, thanks to a little help from his friends and family; Luzhin, with his schemes for marriage and business; Lebeziatnikov, with his plan to establish a phalanstery in Russia; even Razumikhin with his dream of setting up a publishing house. But sweet, meek, mild Sonia? Surely not!

In an afterword to his translation of *Crime and Punishment* Sidney Monas described the character of Sonia as somehow "incomplete" and "literary."² Then he selects two details from her portrait in the novel, which, he says, "linger" in the memory: "that she once refused Katherine Ivanovna a bauble [a fancy collar], out of some stubborn, residual possessiveness; and that she once read, with interest and aptitude, Lewes' *Physiology*, borrowed from Lebeziatnikov." Indeed, these are two extraordinary bits of information we acquire in the novel about Sonia's background. The first comes in her confession to Raskol'nikov during his visit to her room (Part IV, 4); the second is revealed by Marmeladov to the hero in their encounter in the tavern (Part I, 2) and is mentioned again in the same passage in which Sonia acknowledges her cruelty to her mother over the issue of the lace collar.

I would like to argue that the reason these two details from Sonia's characterization "linger" is that they are fundamentally inconsistent with the image of the heroine that emerges from the final version of the novel. I suspect that these two details are left over from an earlier version of Sonia, depicted more fully in Dostoevsky's notebooks. There Sonia was not always "the most

2. Fyodor Dostoevsky, *Crime and Punishment*, trans. by Sidney Monas (New York: New American Library, 1980), p. 539.

unrealizable hope" that was so essential to the hero to save him both from nihilism and from himself. Instead, Sonia was portrayed as a figure who has undergone a definite nihilist phase of her own, putting her in a league with all the male characters in the novel from an ideological standpoint, as well as making her the one best able to rescue Raskol'nikov from his dangerous path.

In what ways was Sonia depicted as a nihilist in the notebooks, or, more accurately, as a *former* nihilist?

First of all, she is very *proud*, one of the characteristic hallmarks of Dostoevsky's nihilists. In the notebooks we find several indications that Sonia was not always as meek and selfless as she appears in the final version. Consider, for example, the following entries from the notebooks:

She continually thinks of herself as a deep sinner, a fallen profligate, beyond salvation; she's terribly modest, but once insulted, she's beside herself. (7, 152)

She finally writes him a letter: I love you, I will be your slave. She was attracted by his pride, independence, and by his preaching that she was not humbled. (7, 143)

He takes Sonia home—he speaks obscenities to her; she answers him modestly. [She bursts into tears, answers him modestly and proudly]. (7, 132)

These notebook entries bear witness to Sonia's strong sense of self and to her egoism, neither of which is portrayed in the novel. "Once insulted"—her modesty disappears and her anger knows no limits. She is "attracted" by Raskol'nikov's pride—obviously it resonates with her own—and his message appeals to her. And in a response to a verbal attack on her by the hero, the epithet "proud" is even applied to the heroine herself.

The final version of the novel contains a vivid juxtaposition of the two Sonias: one, the "notebook" Sonia is a proud, angry, possessive "bitch" who refuses to give Katerina Ivanovna any of her pretty lace collars:

Lizaveta ... had let me have some collars and cuffs cheap; they were quite new, very pretty, with a pattern. Katerina Ivanovna liked them very much; she put one on,

looked at herself in the mirror, and liked them very, very much: 'Please give them to me, Sonia,' she said. She said *please* and wanted them so much.... But I didn't want to give them away: 'What use are they to you, Katerina Ivanovna?' I said. Yes, that's just what I said, 'What use are they?' (6, 245)

Although Sonia's anger was deeply felt and expressed in her cruel retort, it is a thing of the past; in fact, she now deeply regrets her outburst and wishes she could relive the scene all over again—she would behave very differently. Contrast this with the emotional reply by the new meek Sonia to Raskol'nikov's question about Katerina Ivanovna's reliance on her for support:

'Oh, no, don't talk like that!... We are one, we live as one.' Sonia had suddenly grown excited once more, even irritated, just like a little canary would get irritated, or some other little bird. (6, 244)

She leaps to the defense of her mother, but her "irritation" (not anger) is now that of a "little canary"—very mild in comparison to the vindictive refusal to give Katerina Ivanovna any of those collars!

In addition to her pride, which is vented in her anger, there is in the notebooks Sonia's proclivity to answer back, to argue, engage in debate. In the novel she responds with tears or silence or both; but in the early versions she quite likes to rise to the challenge. Her frequent advice to Raskol'nikov reflects these qualities:

'Free yourself in some other way.' (7, 139)

'Only by your heroism can you make amends, redeem.' (7, 139)

'Re-educate yourself.' (7, 139)

'One can be great even in humility.' (7, 134)

[Sonia] Marmeladova says; 'Repent.' Arguments about true pride. Base torments about what people will think, etc. (7, 137)

She answers: 'It's better to give yourself up. There's a difference.' 'What kind?' 'A big one.' Sonia has the habit of always saying something. (7, 178)

These bits of advice the old Sonia gives to Raskol'nikov (quite different from what she says in the final version) sound not unlike some of Bazarov's epigrams or Rakhmetov's pronouncements. This tendency to answer back, to "say something" characterizes her as a worthy opponent for the hero in intellectual confrontations. Sonia-of-the-notebooks is no quiet, unassuming young woman: rather, she is someone who can hold her own in an argument, ready and willing to provide solutions to Raskol'nikov consistent with his own way of thinking.

Another tell-tale indication of Sonia's former nihilism is the fact that the male nihilists in the novel are attracted to her and/or try to win her over to their own ideology. Raskol'nikov attempts to recruit her so that she would join forces with him, united in their revolt against society. He fails, of course, and comes instead to recognize her deep love for him, to love her in return, and, presumably, to make her God his god.

But both Dostoevsky's notebooks and novel contain evidence that *all* the other nihilists feel similarly attracted to Sonia. Lebeziatnikov: "At first he tried to win my little Sonia's favors himself, but then he suddenly got on his high horse...." In the novel Lebeziatnikov defends himself against Luzhin's charges; he wasn't trying to force himself on her, he claims; he was "simply trying to educate her, quite disinterestedly, trying to rouse her to protest...." Just like Raskol'nikov, Lebeziatnikov is also attracted by the possibility of recruiting Sonia to his way of thinking. He defends his intention to include her in his commune—what was supposed to be the first phalanstery established in Russia.

In the notebooks Luzhin is also smitten:

It's necessary that Luzhin (who's staying at Lebeziatnikov's) be struck with Sonia. (7, 136)

Finally it's revealed that he's falling head over heels in love with Sonia (nature).... (7, 136)

Little of Luzhin's attraction remains in the final version; however, one might assume that it is his interest in Sonia that motivates his attempt to embarrass her with the "stolen money" after Marmeladov's funeral.

Svidrigailov is in love with Sonia and even receives advice from her in the notebooks:

He fell a bit in love with Sonia and profited from her advice. (7, 164)

N.B.: Sometimes he has conversations with Sonia about beautiful ideals. He admits that he would be better with *her*. He tells this to Dunia and praises Sonia. (7, 164)

Once again, in the novel Svidrigailov's interest in Sonia is implicit—presumably providing the motivation for his good deeds (arranging Katerina's funeral, providing for the children, and leaving Sonia a sum of money).

Even Razumikhin feels something special for Sonia, as evidenced by this passage from the notebooks:

And therefore from the very first he conceived a hatred for Sonia.... But later ... having understood who Sonia really was, he suddenly went over to her side, and made a terrible scene in front of Dunia, quarreled with her, and went on a spree. (7, 156)

Every single one of them, Raskol'nikov and Razumikhin, Luzhin and Lebeziatnikov, and, of course, Svidrigailov—all nihilists, each possessing his own idiosyncratic version of the ideology—is attracted to Sonia; each sees in her an ally or a potential recruit for his own point of view.

Last, but by no means least, is the question of Sonia's ideology itself—her own ideas and the sources of her own intellectual orientation. It is generally accepted that fictional characters are not what they eat, but what they read. According to Sonia's father Marmeladov, his daughter's education consisted of the following:

Later, after she grew up, she read several books of a romantic sort, and not long ago, through the kindness of Mr. Lebeziatnikov, she read with great interest a little book, Lewes's *Physiology*—perhaps you know it, sir?—, she even read parts of it aloud to us; and that's the sum total of her education. (6, 16)

I would very much like to know which "books of a romantic sort" she actually read, but alas, the notebooks provide no clues. The only other book that Sonia reads and is mentioned by name in the novel is, of course, the New Testament, one passage of which (Lazarus) she also "reads aloud" to the hero at a critical moment in his spiritual development; and it is that book that she gives him (at his own request) following his illness in Siberia. So here we have it: Lewes's *Physiology* and the New Testament: the alpha and omega of Sonia's reading.

George Henry Lewes (1817-78) is best known as the man who ran off with Marian Evans in 1854; his fame derives largely from the fact that when his wife began writing, she assumed the penname of George Eliot. But Lewes himself was a writer and critic of considerable ability.³ His theatrical and literary criticism remains his most significant contribution to the literature of his time. In his philosophical studies he attempted to explicate and disseminate the positivist ideas of Auguste Comte. This tendency to embrace fact and reject intuition led to an increase in Lewes's interest in pure science, to which he devoted more and more time and energy during the late 1850s and early 1860s. Like many of his contemporaries, Lewes viewed science as the standard against which all other kinds of truth and knowledge were to be judged.

Lewes published a number of scientific works. One of the most popular was his *Sea-side Studies*, which first appeared as a series of articles in *Blackwood's Magazine* (1856-57). Lewes's work contains descriptions of his discoveries in marine biology and physiology made among the flora and fauna in waters off Tenby and the Scilly Isles.

Lewes' next major study, *The Physiology of Common Life*, was also published in the same magazine (1858-60). Aimed at serious students of the subject, the work summarized contemporary physiological theory on hunger and thirst, food and drink, digestion and indigestion, the circulation of the blood, respiration, as well as other parts and systems of the human body. But most important of all was the underlying assumption or "tendency" of the work, namely, that physiological processes were ultimately re-

3. I am indebted to Edgar W. Hirshberg, *George Henry Lewes* (New York: Twayne, 1970), pp. 189-97, and to Hock Guan Tjoa, *George Henry Lewes: A Victorian Mind* (Cambridge, Mass.: Harvard Univ. Press), 1977, pp. 83-88 for background information.

sponsible for all mental activity. Lewes attempted to construct an entire worldview based on this assumption.

The chapters on "Feeling and Thinking," "The Mind and the Brain," and "Our Senses and Sensations" all confirm this tendency. For example, in the section on "Sleep and Dreams" we learn that "the avenues of Sense are closed in Sleep, but the sensational centres may be reached from within,"⁴ and "it is certain that Systemic Sensations produce dreams...."⁵ The chapter on "Life and Death" assures us that Death is the "terminal act of Life," not an antagonist, but "the *denouement* of the drama, inevitable and indissolubly linked with all that has constituted Life.... It is the *destruction of the organic unity, and consequently of the phenomena which were dependent on that unity*."⁶

Lewes's *Physiology* made little original contribution to the body of scientific knowledge on the subject; rather it served as a summary of current theories and as such was extremely popular among medical students. The book was reprinted and translated into German in 1860 and reissued in a second edition in 1876. In spite of its intended audience, it also became popular with Russian readers in the 1860s. Memoirists of the period attest to its importance and list it among the "canon" of required reading for progressive youth. The first Russian translation of the work appeared in Moscow in 1864.⁷ A second appeared in Moscow in 1876 and was one of the books included in Dostoevsky's personal library.

The notebooks for *Crime and Punishment* contain quite a different account of Sonia's education than the one presented by Marmeladov to Raskol'nikov in the final version of the novel and quoted above:

Later, after she grew up, she read several books, the contents of which for the most part were romantic; then not long ago this year, about half a year ago, she read some

4. George Henry Lewes, *The Physiology of Common Life* (New York: Appleton, 1860), II, 309.

5. *Ibid.*, p. 312.

6. *Ibid.*, p. 371.

7. In the Norton Critical Edition of Dostoevsky's *Crime and Punishment*, trans. by Jessie Coulson (New York: Norton, 1964), p. 15, the title of Lewes's work is cited incorrectly as *The Physiology of Everyday Life*, and it is claimed that the work was translated into Russian in 1861. See PSS, VII, 364-65.

little book about the sea and what's inside it.⁸ (Do you know it, sir?) Mr. Lebeziatnikov lent it to her, for he had some designs on her. And she was very taken by this book, and even read large portions of it aloud to the children, and we listened, too. And that's the sum total of her education. (7, 106-07)

The discrepancies between the notebook and the novel are significant. First of all, the notebook refers to a different work by Lewes—not his *Physiology*, but his *Sea-side Studies*. Russian newspapers of 1865 announced the sale of a new work by George Henry Lewes, entitled *Na beregu moria. Zoologicheskie etudy*, [On the Seashore. Zoological Studies]. Originally Dostoevsky has Sonia reading aloud from this newly published work; only later does he alter the text to the much more popular and controversial *Physiology*.

The timing of Sonia's reading is also important. The novel is vague, "not long ago"; the notebooks specify earlier "this year," even "half a year ago," which dates Sonia's interest in Lewes's *Physiology* at the same time as Raskol'nikov was writing his own article on the nature of crime—the piece in which he formulates his theory of the ordinary vs. the extraordinary man. Thus both Sonia and Raskol'nikov seem to have fallen victim to the dread disease of nihilism at the same time.

Furthermore, Sonia is not merely *attracted* to Lewes's scientific writing: she is so taken by it that she reads it aloud to her siblings. In other words, she has undertaken the education of her younger brother and sisters, sharing the little knowledge she has with them, and, in a sense, perhaps even proselytizing them.

The notebooks contain additional evidence of a connection between Sonia and "radical" ideas, with Lebeziatnikov serving as the chief conduit. For example:

N.B.: Sonia read books. Lebeziatnikov gave them to her. (7, 180)

8. In *The Notebooks for Crime and Punishment*, trans. by Edward Wasiolek (Chicago: Univ. of Chicago Press, 1967), p. 32, this entry is mistranslated as "some book about the earth."

Nice touching stories of Sonia, about how her father came to her and told her about how he'd conversed with a learned student. (7, 180)

'You know you can call upon her (Sonia) to read books. That's the way she is.' [Lebeziatnikov's words] (7, 187)

Back to the novel: during Raskol'nikov's first visit to Sonia's room, just before she reads a passage aloud to him from a rather different book she now favors (Lazarus from the New Testament), Sonia describes her previous "cruelty" to her parents: her selfish refusal to give Katerina Ivanovna any of those nice collars (discussed above), and her stubborn refusal to read aloud to her ailing father:

'... my dear departed father said to me: "Read to me, Sonia," he said, "I have a headache. Read to me... here's a little book." It was some book he'd received from Andrei Semenovich, from Lebeziatnikov, who lives there; he always used to get such amusing (*smeshnye*) little books. But I said "I have to go," because I didn't want to read.... (6, 244)

Sonia "confesses" these two most painful memories, wringing her hands as she describes the episodes, "with the pain of remembering."⁹ And the two are certainly linked: her refusal to read to her father from Lebeziatnikov's little book and her denial of the collars to her mother. But these events are all in the past, merely painful memories of the former Sonia from the notebooks; now she sits in her strange, barn-like room, its obtuse angles leading off into infinity, bearing witness to her own deeply held faith by her pained silence in response to the hero's doubt ("She looked at him with inexpressible reproach; she tried to say something, but couldn't utter a word, she only covered her face suddenly with her hands and sobbed bitterly." 6, 246). And now Sonia agrees (*not* refuses) to read to *Raskol'nikov* (*not* Marmeladov)

9. On the significance of the theme of memory for Dostoevsky, see Robert L. Belknap, "Memory in *The Brothers Karamazov*," in *American Contributions to the Eighth International Congress of Slavists*, II, *Literature*, ed. by Victor Terras (Columbus, Ohio: Slavica, 1978), 24-40.

from the *New Testament* (not Lebeziatnikov's "amusing little book").

It seems clear to me that Dostoevsky's heroine has endured her own period of intellectual doubt; she too was a child of her age and had fallen prey to the theories of the nihilists; she too has read Lewes's *Physiology* and even shared it with others; she too suffered from the sin of pride and learned to hold her own in ideological debates; and finally, she was courted by all the other nihilists, as each attempted to recruit her to his cause. Who could possibly be better "qualified" to rescue our hero, to act as his spiritual guide, to provide him with a model of someone who has recognized the error of her own ways and could show him the error of his?

But Sonia is a woman and Dostoevsky never allows his female characters to be the bearers of ideas. At best they can serve as reflections of ideas held by male characters or as the instruments of salvation as they rescue men from their intellectual wanderings.

Even though most of the direct evidence of Sonia's nihilist past was deleted from the final version of the novel, these numerous references in the notebooks and the several significant, discordant details remaining in the final text provide ample justification for this hypothesis.

The University of Texas at Austin

BIBLIOGRAPHY
БИБЛИОГРАФИЯ

JUNE PACHUTA FARRIS, compiler and editor
(Chicago, U.S.A.)

CURRENT BIBLIOGRAPHY

The *Current Bibliography* attempts to be the most complete and up-to-date international bibliography of recent Dostoevsky research published. It has been the intention of the compilers that the *Current Bibliography*, when used as a supplement to the preceding issues of the *IDS Bulletin* and *Dostoevsky Studies*, be as nearly inclusive as possible of all material published from 1970 to through the present year. It is our aim for the bibliography to eventually be exhaustive. Consequently, the latest year is usually the least represented and the earlier years become more and more complete as time goes by. In general, we can say that over a three to four-year period, the entries for the first of these years will be nearly complete.

Every attempt has been made to provide full, clear citations, and a special effort has been made to keep together all citations by one author, disregarding the variations in spelling and transliteration which can occur when an author publishes in a variety of languages. When the citation of an author's name deviates considerably from its original form, the original spelling is given in brackets. Likewise, any additional information which is not a part of the citation itself, but which may provide clarification of the topic in relation to Dostoevsky is also given in brackets after the citation.

Readers are encouraged to forward items which have thus far escaped listing to the editor at the following address:

June Pachuta Farris
Bibliographer for Slavic
and East European Studies
The Joseph Regenstein Library
University of Chicago
1100 East 57th Street
Chicago, Illinois 60637

Phone: 312-702-8456
E-Mail: JPF3@MIDWAY.UCHICAGO.EDU
Fax: 312-702-0853

Ackermann, M. *Dostoevskijs "Grossinquisitor" in sechs deutschen Übersetzungen. Analyse, Kritik, Bewertung.* (Phil. diss., Tübingen, 1986)

Aeschliman, M. D. "Crime and Punishment." *Books and Religion* 15(Winter 1988):3, 29.

Akel'kina, E. A. "K voprosu o filosofichnosti kak osobo napravlennosti avtorskogo soznaniia i slova v *Dnevnikhe pisatel'ia* za 1876 g. F. M. Dostoevskogo," in *Problemy metoda i zhanra*. Tomsk: 1988, v. 14, pp. 219-29.

Akulova, L. V. *F. M. Dostoevskii i A. P. Chekhov. Traditsii Dostoevskogo v tvorchestve Chekhova*. Moskva: Moskovskii oblastnoi pedagogicheskii institut, 1988. 24p. [avtoreferat dissertatsii]

_____. "Tema katorgi v tvorchestve F. M. Dostoevskogo i A. P. Chekhova," in *Metod, mirovozzrenie i stil' v russkoi literature XIX veka: Mezhevuzovskii sbornik nauchnykh trudov*. Moskva: Moskovskii gos. zaочnyi pedagogicheskii institut, 1988, pp. 91-106.

Aldanov, M. "Chernyi brilliant: (O Dostoevskom) 1821-1921." *Nashe nasledie/Our Heritage* 1(1989):156-8. [Reprint from 1921 Berlin journal *Zhar-ptitsa*]

Allain, L. "Les Démons de Dostoevskij ou les voies de l'apocatastase." *Revue des Études slaves* 60,4(1988):813-27.

_____. "Geroi nashego vremeni Lermontova v khudozhestvennom vospriiatii Dostoevskogo," in his *Etiudy o russkoi literature*. Leningrad: 1989, pp. 35-46.

_____. "O nekotorykh obstoiatel'stvakh utverzhdeniia u F. M. Dostoevskogo," in his *Etiudy o russkoi literature*. Leningrad: 1989, pp. 22-34.

_____. "Obraz avtora u Dostoevskogo," in his *Etiudy o russkoi literature*. Leningrad: 1989, pp. 11-21.

_____. "Obstoiatel'stva utverzhdeniia u F. M. Dostoevskogo." *Slavica* 22(1986):95-105.

_____. "Roman *Besy* v svete pochvennichestva Dostoevskogo," in his *Etiudy o russkoi literature*. Leningrad: 1989, pp. 4-10.

- Anastasov, A. "Problemut za 'malkia chovek' v tvorchestvoto na F. M. Dostoevski i A. P. Chekhov." *Ezik i literatura* 2(1986):87-91.
- Anderson, R. "The Idiot and the Subtext of Modern Materialism." *Dostoevsky Studies* 9(1989):77-89.
- _____. "Notes From Underground: The Arrest of Personal Development." *Canadian American Slavic Studies/Revue Canadienne Américaine d'Etudes Slaves* 24,4(Winter 1990):413-30.
- Andreev, G. "Dva proroka: Karl Marks i Fedor Dostoevskii." *Kontinent* 36(1983):263-87.
- Antsiferov, N. P. *Dusha Peterburga*. Leningrad: Lira, 1990. 256p.
- _____. _____. Leningrad: T-vo "Svecha," 1991. 142p. [reprintnoe izdanie: Peterburg: Brokgauz i Efron, 1922.]
- Arutiunian, A. L. "Dostoevskii i Nar-Dos." *Voprosy russkogo iazyka i literatury* 2(1989):20-28.
- Arutiunian, S. A. "O muzykal'no-poeticheskom stroe romana F. M. Dostoevskogo *Prestuplenie i nakazanie*." *Vestnik Erevanskogo universiteta. Obshchestvennye nauki* 2(1987):158-66.
- Avramets, I. A. "Epistoliarnaia novela Dostoevskogo." *Uchenye zapiski Tartuskogo gos. universiteta/Tartu riikliku ulikooli toimetised* 822(1988):22-33. (*Trudy po russkoi i slavianskoi filologii. Literaturovedenie*)
- _____. "Psikhologicheskaiia novella Dostoevskogo 'Polzunkov'." *Uchenye zapiski Tartuskogo gos. universiteta/Tartu riikliku ulikooli toimetised* 883(1990):77-86. (*Trudy po russkoi i slavianskoi filologii. Literaturovedenie*)
- Ayers, D. "Two Bald Men--Eliot and Dostoevsky." *Forum For Modern Language Studies* 24,4(1988):287-300.
- Azadovskii, K. M. "'Velikii dualist': (Dostoevskii v izobrazhenii Stefana Tsveiga)." *Studia Slavica* 32(1986):203-10.
- Babovich, M. "Roman Dostoevskogo i russkoe revoliutsionnoe dvizhenie." *Bolgarskaia rusistika* 2(1988):43-54.

- Bach, R. E. *The Sacrificial Child: A Phenomenological Study of a Literary Theme*. 273pp. (Ph.d dissertation, Stanford University, 1988) [chapter 3: Dostoevsky and Balzac]
- Bagby, L. "Vvedenie v 'Krotkuiu': Pisatel'/Chitatel'/Ob'ekt." *Dostoevsky Studies* 9(1989):127-35.
- Bakhtin, M. "Carnival and Space in *Crime and Punishment*," in *Fyodor Dostoevsky's Crime and Punishment*. H. Bloom, ed. New York: Chelsea House, 1988, pp. 135-9.
- _____. *Probleme der Poetik Dostoevskijs*. Frankfurt/M.: Ullstein, 1985. 320p.
- Bakus, L. V. *Narodnost' kak filosofskia, esteticheskaia i khudozhestvennaia problema na rubezhe XIX-XX vekov*. (Dostoevskii, L. Tolstoi, Blok, Esenin). Tver': Tverskii universitet, 1991. 100p.
- Baranov, Iu. "Novye knigi o Dostoevskom." *Literatura v shkole* 6(1988):67-71.
- Barsht, K. A. "Chetiri risunki kum romana *Idiot*." *Fakel* 3(1987):161-4.
- _____. "Drevnerusskaia literatura v tvorchestve poetike F. M. Dostoevskogo." *Studia Russica* 11(1987):280-313.
- _____. "'Nauchite menia liubvei': K voprosu o N. F. Fedorove i F. M. Dostoevskom." *Prostor* 7(1989):159-67.
- Barsky, R. F. "Re-Vitalising the Memory Through Narrative: Bakhtin's Dialogism and the Realist Text." *Discours Social/Social Discourse* 3,1-2(Spring-Summer 1990):147-66.
- Barthélemy-Madaule, M. "Dostoevski: *Crime et châiment*," in *Le pardon*. M. Perrin, ed. Paris: Beauchesne, 1987, pp. 22-34.
- Basdekis, D. "Phenomenology and Prose Fiction," in his *The Evolution of Ortega Y Gasset as Literary Critic*. Lanham; New York: University Press of America, 1986, pp. 15-54. [pp. 36-40 on Dostoevskii]
- Batiuto, A. I. "Turgenev i Dostoevskii v literaturovedenii poslednikh let (nauka i polemika)." *Filologicheskie nauki* 5(1989):30-38.

- Bauckham, R. "Theodicy from Ivan Karamazov to Moltmann." *Modern Theology* 4(October 1987):83-97.
- Bayley, J. "Shatost." *London Review of Books* 5, 11(1983):12-14. [review article of recent Dostoevskii publications]
- Beardow, F. "The Nietzschean Superman in Hamsun's *Mysteries* and Dostoevsky's *Crime and Punishment*." *New Comparison* 7(1989):125-42.
- Bediaeva, L. V. *Okkazionalizmy F. M. Dostoevskogo*. Leningrad: Leningradskii gos. pedagogicheskii institut, 1990. 16p. [avtoreferat dissertatsii]
- Belaja, G. A. "Gogol—Dostojewski—Soschtschenko: Historische Produktivität künstlerischer Entdeckungen," in *Erbe und Erben: Traditionsbeziehungen sowjetischer Schriftsteller*. Herausgegeben von E. Kowalskj und G. I. Lomidse. Berlin und Weimar: Aufbau-Verlag, 1982, pp. 83-104, 395-97.
- Belknap, R. L. *The Genesis of The Brothers Karamazov: The Aesthetics, Ideology, and Psychology of Text Making*. Evanston, IL: Northwestern University Press, 1990. 199p.
- _____. "Tvorchestvo kak transformatsiia." *Voprosy literatury* 11(1988):151-65.
- _____. "The Unrepentent Confession," in *Russianness: Studies on a Nation's Identity: In Honor of Rufus Mathewson, 1918-1978*. Ann Arbor, MI: Ardis, 1990, pp.113-23.
- Belogorskii, P. "Dostoevskii i Kirkegor." *Studia Slavica* 32(1986):181-201.
- Belopol'skii, V. N. "Dostoevskii i Shelling," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 39-51.
- Belov, S. V. "Amvrosiiu, v Optinu." *Sever* 1(1990):149-54.
- _____. "Piat' puteshestvii po mestam Dostoevskogo." *Aurora* 6(1989):134-46.
- _____. "Pravda i lozh' v 'Legende o Velikom inkvizitore' v Brat'iakh Karamazovykh," in *Literatura i iskusstvo v sisteme kul'tury*. Moskva: 1988, pp. 434-9.

- Bem, A. L. "The Problem of Guilt," in *Fyodor Dostoevsky's Crime and Punishment*. H. Bloom, ed. New York: Chelsea House, 1988, pp. 5-9.
- Berdiaev, N. "Mirosozertsanie Dostoevskogo: Glavy iz knigi." *Volga* 10(1988):146-65.
- _____. "Rosja. Fragment książki." *Akcent* 1-2(1990):104-16.
- _____. "A szabadság." *Diakonia* 10,2(1988):29-33.
- Berry, T. "Discussion: I. Dostoevsky and Socrates." *Journal of Religion and Psychical Research* 11,4(October 1988):205-17. [Plato and Dostoevsky; Dostoevsky and Plato's Socrates: The Underground Man and the "Allegory of the Cave"; *Crime and Punishment*]
- _____. "Discussion: II. Dostoevsky and Socrates. Chap. II: The Later Novels." *Journal of Religion and Psychical Research* 12,2(April 1989):103-6. [*The Idiot*; *The Eternal Husband*]
- _____. "Discussion: II. Dostoevsky and Socrates. Chap. II: The Later Novels." *Journal of Religion and Psychical Research* 12,4(October 1989):219-21. [*The Possessed*]
- _____. "Discussion II. Dostoevsky and Socrates. Chap. II: The Later Novels." *Journal of Religion and Psychical Research* 13,1(January 1990):46-52. [*The Possessed*; *The Adolescent*]
- _____. "II. Dostoevsky and Socrates. Chap. II The Later Novels." *Journal of Religion and Psychical Research* 12,1(January 1989):45-50. [*Crime and Punishment*; *The Idiot*]
- _____. "II. Dostoevsky and Socrates. Chapter 2: The Later Novels." *Journal of Religion and Psychical Research* 12,3(July 1989):166-72. [*The Eternal Husband*; *The Possessed*]
- Bernstein, M. A. "These Children That Come At You With Knives: Ressentiment, Mass Culture, and the Saturnalia." *Critical Inquiry* 17(Winter 1991):358-85.
- Bethea, D. M. "*The Idiot*: Historicism Arrives at the Station," in his *The Shape of Apocalypse in Modern Russian Fiction*. Princeton, NJ: Princeton University Press, 1989, pp. 62-104.

- Biela, E. "Znam dobrze diabla.—Projekt nowego drzewa.—Krzesła u Bertolta Brechta.—Ikona z Dostojewskim." *Nurt* 1(1989):22-23.
- Bieńkowski, Z. "Ranga." *Tygodnik kulturalny* 30(1988):12. [film adaptation of a Dostoevskii story]
- Billington, M. "The Crime to Fit the Punishment." *Guardian* 16.9.83):15. [on Iu. Liubimov' London visit to stage a Dostoevsky play]
- Biron, V. S. *Peterburg Dostoevskogo*. Leningrad: Tovarishchestvo "Svecha", 1991. 44p.
- Bitiugova, I. A. and I. D. Iakubovich. "Neizvestnoe pis'mo Dostoevskogo k N. A. Liubimovu, posviashchennoe *Brat'iam Karamazovym*." *Russkaia literatura* 1(1990):177-81.
- Bocsarov, S. G. [Bocharov] and G. A. Szanto. "Gogol'to Dosztojevszkijig." *Helikon* 28,2-3(1982):344-60.
- Bogdanova, O. A. *Dostoevskii-romanist 1860-kh godov i traditsii natural'noi shkoly*. Moskva: AN SSSR. Institut mirovoi literatury, 1989. 24p. [avtoreferat dissertatsii]
- . "N. A. Dobroliubov i F. M. Dostoevskii: Mirovozzrenie, kontakty, sud'ba," in *V mire Dobroliubova: sbornik statei*. Moskva: Sovetskii pisatel', 1989, pp. 341-66.
- Bogen, A. L. "Dostoevskii i Griboedov (dopolnenie k kommentariu)," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 292-6.
- Bognar, F. "Dukhovnye iskaniiia Ivana v romane Dostoevskogo *Brat'ia Karamazovy*." *Dissertationes slavicae. Sectio historiae litterarum/Slavistische Mitteilungen/Materialy i soobshcheniia po slavianovedeniiu* 18(1986):149-67.
- Bordinat, P. "*The Heart of the Matter* and *The Idiot*: The Irony of Sacrifice." *West Virginia University Philological Papers* 33(1987):16-21.
- Borne, E. "Henri de Lubac interprète de Dostoïevski." *France Forum* 201-202(févr.-mars 1983):48.
- Borngässer, R.-M. "Eisblumen im Geburtshaus von Dostoevskij." *Die Welt* (13.12.1985):19.

- Boskov, D. "Dostojevski si oponent." *Jehona* 24,4(1988):46-64.
- Boteva, M. G. "K"m v"prosa za dvoinichestvoto v tvorchestvoto na Dostoevski." *Nauchni trudove. Visshe narodno voenno uchilishche "Vasil Levski"* 17(1989):555-9.
- Bourmeyster, A. "Rousseau et Dostoïevski: Confession et anti-confession," in *Rousseau et Voltaire en 1978: Actes du Colloque international de Nice, Juin 1978: Textes et commentaires: Rousseau et Voltaire vus par l'étranger: Rousseau, Voltaire et les pays de l'Est*. Genève: Slatkine, 1981, pp. 172-7. (*Études rousseauistes et index des oeuvres de J. -J. Rousseau. Série C, "Études diverses,"* 1)
- Bouson, J. B. "Narcissistic Vulnerability and Rage in Dostoevsky's *Notes From Underground*," in his *The Empathic Reader: A Study of the Narcissistic Character and the Drama of the Self*. Amherst: University of Massachusetts Press, 1989, pp. 33-50.
- Bradbury, M. "Fyodor Dostoevsky," in his *The Modern World: Ten Great Writers*. 1st American edition. New York: Viking, 1989, pp. 25-52.
- Breger, L. *Dostoevsky: The Author as Psychoanalyst*. New York: New York University Press, 1989. 295p.
- Breque, J.-M. "Une *Maison morte* plus unie et plus tiède." *L'Avant scène opéra* 107(1988):11-17. [literary background to Janaček's opera "From the House of the Dead"]
- Brodsky, J. "Dlaczego Kundera myli się co do Dostojewskiego." *Literatura na Świecie* 9(1990):172-80.
- _____. "Dosztojevszkij." *Valóság* 32,6(1989):82-6.
- _____. "Potęgo Żywiołów." *Autograf* 7-8(1990):36-38.
- Brown, R. L. *Chernyshevskii, Dostoevskii, and the Peredvizhniki: Toward a Russian Realist Aesthetic*. 265p. (Ph.d dissertation, Ohio University, 1980)
- Browning, G. L. "Zosima's 'Secret of Renewal' in *The Brothers Karamazov*." *Slavic and East European Journal* 33,4(Winter 1989):516-29.

- Brueck, K. T. "Simone Weil et Dostoïevsky: Une lecture de *Crime et Châtiment* à la lumière du dualisme weilien." *Cahiers Simone Weil* 8,3(1985):273-280.
- Brumaru, E. "In pagină. 1. 'E frig, Lika, urît...' 2. Din fișierul bravului pitic. 3. Ultima răzbunare a Contelui de Monte Cristo." *Scinteia tineretului. Supliment literar artistic* 44(1 Nov. 1986):11; 45(8 nov. 1986):11; 46(15 nov. 1986):11. [Chekhov and Dostoevskii]
- Brumfield, W. C. "The West and Russia: Concepts of Inferiority and Dostoevsky's *Adolescent*," in *Russianness: Studies on a Nation's Identity: In Honor of Rufus Mathewson, 1918-1978*. Ann Arbor, MI: Ardis, 1990, pp. 144-52.
- Brusovani, M. I. and R. G. Gal'perina. "Zagranichnye puteshestviia F. M. Dostoevskogo 1862 i 1863 gg.," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 272-92.
- Brzoza, H. "Fiodora Dostojewskiego teatr świata." *Akcent* 1(1989):57-66.
- . "Myśl w jej zryku. Symboliczna przestrzeń tekstu a antropologia." *Slavia Orientalis* 2(1988):295-315.
- . "Od kultury magicznej do chrześcijańskiej (o symbolach artystycznych Dostojewskiego)." *Slavia Orientalis* 38,3-4(1989):393-423.
- . "Przeciw pozytywizmowi? Jeszcze w kwestii 'realizmu fantastycznego' F. Dostojewskiego." *Acta Universitatis Lodzensis Folia Litteraria* 28(1990):79-109.
- . "Przypowieść o Wielkim Inkwizytorze jako pseudoprzytoczenie 'Improwizowanego poematu' w *Braciach Karamazow* Fiodora Dostojewskiego." *Zagadnienia rodzajów literackich* 31, 1-2,61-62(1988):201-22.
- . "Teatr i hermeneutyka sceny w dziele Dostojewskiego." *Przegląd Humanistyczny* 2(1990):97-119.
- . "Wyzwolić Prawdę z niewoli Logosu. (O *Biesach* F. Dostojewskiego)." *Zeszyty Naukowe Wyższej Szkoły Pedagogicznej w Bydgoszczy Studia Filologiczne* 29(1989):121-53.

- Buchkov, A. "Dialogut mezhdu Bakhtin i Dostoevski. Edin aspekt na problema." *Literaturna mis'l* 3(1987):63-74.
- Budanova, N. F. *Dostoevskii i Turgenev: tvorcheskii dialog*. Leningrad: AN SSSR. Institut russkoi literatury (Pushkinskii dom), 1988. 35p. [avtoreferat dissertatsii]
- _____. "O nekotorykh istochnikakh npravstvenno-filosofskoi problematiki romana *Besy*," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 93-106.
- _____. "Roman Dostoevskogo *Besy*," in F. M. Dostoevskii. *Besy: Roman*. Leningrad: 1989, pp. 5-20.
- Budnikova, L. I. *Sologub i Dostoevskii*. Cheliabinsk: Cheliabinskii gos. pedagogicheskii institut, 1988. 18p. [rukopis]
- Bulgakov, S. "Russkaia tragediia," *Sovremennaiia dramaturgiia* 5(1989):216-26. [*Besy*]
- Burnett, L. "Hors-d'oeuvre: Catering For the Consumer in *The Idiot*." *Essays in Poetics* 15,2(1990):68-93.
- Caramagno, T. C. "Neuroscience and Psychoanalysis: The Mind/Brain Connection in Biographical Studies of Woolf, Dostoyevsky and Mishima," in *Biography: East and West*. C. Ramelb, ed. Honolulu: University of Hawaii Press, 1989, pp. 206-14.
- Carrara, A. *L'epopea cristiana del popolo russo: temi di teologia nei "Fratelli Karamazov"*. Milano: Vita e pensiero, 1990. 126p.
- Carter, S. K. *The Political and Social Thought of F. M. Dostoevsky*. New York: Garland, 1991. 300p. (*Political Theory and Political Philosophy*)
- Casagrande, P. J. "Biography and Creativity: 'Mysterious Mutation'." *Studies in the Novel* 20,3(Summer 1988):206-22. [includes J. Frank's *Dostoevsky: The Stir of Liberation*]
- Castanos, E. "Dostoyevski y el nihilismo." *Cuadernos Hispanoamericanos* 480(June 1990):139-41.
- Castillo, D. A. "Escritura/mujer: El signo de ruptura en Dostoevski y Onetti." *Discurso Literario* 8,2(1989):320-40.2.

- Catteau, J. *Dostoyevsky and the Process of Literary Creation*. A. Littlewood, tr. Cambridge: Cambridge University Press, 1989. 553p.
- Chałacińska-Wiertelak, H. *Idea teatru w powieściach Dostojewskiego*. Poznań: Wydawn. Nauk. Uniwersytetu im. Adama Mickiewicza w Poznaniu, 1988. 123p. (*Seria Filologia rosyjska*, 25)
- Champion, J. "The Parable as an Ancient and a Modern Form." *Literature and Theology* 3,1(March 1989):16-39.
- Chapple, R. K. "A Note on Name Echoes in Dostoyevsky." *New Zealand Slavonic Journal* 2(1988):33-43.
- Chardon, P. "Le Dostoïevski de *La Recherche*: à propos de Proust lecteur de Dostoïevski." *Roman* 20-50 5(1988):91-8.
- Chernova, G. S. *S. N. Bulgakov ob obshchestvenno-politicheskikh vzgliadakh F. M. Dostoevskogo*. Mogilev: Mogilevskii gos. pedagogicheskii institut, 1990. 14p. [rukopis']
- _____. *P. N. Tkachev o F. M. Dostoevskom*. Mogilev: Mogilevskii gos. pedagogicheskii institut, 1988. 15p. [rukopis']
- _____. *Tvorcheskaia individual'nost' F. M. Dostoevskogo v otsenke dooktiabr'skoi marksistskoi kritiki*. Mogilev: Mogilevskii gos. pedagogicheskii institut, 1990. 16p. [rukopis']
- Chervinskene, E. "Metodolgiia interpretatsii tvorchestva klassikov: F. Dostoevskii, L. Tolstoi, A. Chekhov." *Slavia Orientalis* 38,1-2(1989):145-57.
- Chudinova, G. V. "Traditsii Dostoevskogo v tvorchestve Devida Stori," in *Tipologicheskie skhozheniia i vzaimosviazi v russkoi i zarubezhnoi literature XLX-XX vv.* Krasnoiarsk: 1987, pp. 112-20.
- Chvatik, K. "Bachtins Asthetik des Wortes und seine Dostoevskij-Interpretation," in *The Structure of the Literary Process: Studies Dedicated to the Memory of Felix Vodicka*. P. Steiner, M. Cervenka, R. Vroon, eds. Amsterdam: Benjamins, 1982, pp. 45-62.
- Conradi, P. *Fyodor Dostoevsky*. New York: St. Martin's Press, 1988. 147p.
- _____. _____. Basingstoke: Macmillan, 1988. 147p.

- Cox, G. *Crime and Punishment: A Mind to Murder*. Boston: Twayne Publishers, 1990. 153p. (Twayne's Masterwork Studies, no. 45)
- Cristaldi, G. *Dostoevskij o la scommessa della fede*. Milano: Vita e pensiero, 1989. 208p.
- Curtis, L. A. "Raskolnikov's Sexuality." *Literature and Psychology* 37,1-2(1991):88-106.
- Dana-Cohen, T. "Reading a Blind 'Parataxis' Dostoyevsky (Nietzsche) Bakhtin." *Boundary 2* 15-16(Spring-Fall 1988):45-71.
- Danilova, N. "Motiv igry v romane F. M. Dostoevskogo *Igrok*," in *Tvorcheskaia individual'nost' pisatel'ia i vzaimodeistvie literatur*. Alma-Ata: 1988, pp. 91-5.
- Danin, D. "'Neravnaia duel' cheloveka s Bogom: Razmyshleniia iz knigi *Eto s nami voidet pogovorku*." *Nauka i zhizn'* 12(1989):128-39.
- Danow, D. K. *The Dialogic Sign: Essays on the Major Novels of Dostoevsky*. New York: P. Lang, 1991. 158p.
- _____. "Stavrogin's Teachings: Reported Speech in *The Possessed*." *Slavic and East European Journal* 32,2(1988):213-24.
- Davidov, Iu. N. "Dostoevskii glazami Nitsshe." *Inostrannaia literatura* 4(1990):186-97.
- _____. *Etika liubvi i metafizika svoevoliia*. 2-e izd., pererab. i dop. Moskva: Molodaia gvardiia, 1989. 318p.
- _____. "Nravstvennoe vozrozhdenie i sud'by Rossii," in *Za altari i ochagi*. Moskva: Sovetskaia Rossiia, 1989, pp. 296-315.
- Davidson, H. R. E. "The Hero as a Fool: The Northern Hamlet," in *The Hero in Tradition and Folklore*. H. R. E. Davidson, ed. London: Folklore Society, 1984, pp. 30-45. [Shakespeare, Ariosto, Cervantes Saavedra, Dostoevskii]
- Dayal, P. "Raja Rao and Fyodor Dostoevsky." *Panjab University Research Bulletin (Arts)* 18,1(April 1987):11-18.
- Déchet, F. *Compagni di strada. Saggi su Dostoevskij e Sestòv*. L'Aquila, Roma: Japadre, 1988. 258p. (Catagorie europeae, 10)

- Delcaro, A. "The Devil As Advocate in the Last Novels of Thomas Mann and Dostoevsky." *Orbis Litterarum* 43,2(1988):129-52.
- Delchev, K. "S"mnenie v choveshkata priroda. V"obrazhaemi v"zrazheniia na Dostoevski sreshchu Dekart." *Literaturna mis"l* 4(1990):72-78.
- Destins de Staël, Dostoïevski, Géricault, Nietzsche, Rimbaud.* [Par] G. Bazin, C. Célis, P. Lekeuche, J. Mélon. Louvain-la-Neuve: Centre de psychologie clinique, U.C.L.: Cabay, 1984. 171p. (*Les cahiers des archives Szondi*, 6)
- Dikovich, W. *Kunst und Erkenntnis. Ein Versuch einer pilosoph. Antwort auf Dostojewskis "Aufzeichnungen aus dem Kellerloch"*. 122p. (Diss., Universität Wien, 1986)
- Diment, G. "'Tolstoy or Dostoevsky' and the Modernists: Polemics with Joseph Brodsky." *Tolstoy Studies Journal* 3(1990):76-81.
- Dimitrova, E. "Emiliian Stanev i Dostoevski." *Literaturna mis"l* 1(1986):89-111.
- Dolinin, A. S. "Bluzhdaiushchie obrasny (O khudozhestvennoi manere Dostoevskogo)," in his *Dostoevskii i drugie: Stat'i i issledovaniia o russkoi klassicheskoi literature*. Leningrad: Khudozh. literatura, 1989, pp. 88-97.
- _____. "Dostoevskii Fedor Mikhailovich," in his *Dostoevskii i drugie: Stat'i i issledovaniia o russkoi klassicheskoi literature*. Leningrad: Khudozh. literatura, 1989, pp. 73-88.
- _____. "Dostoevskii i Gertsen (K naucheniui obshchestvenno-politicheskikh vozzrenii Dostoevskogo)," in his *Dostoevskii i drugie: Stat'i i issledovaniia o russkoi klassicheskoi literature*. Leningrad: Khudozh. literatura, 1989, pp. 101-62.
- _____. "Dostoevskii i Strakhov," in his *Dostoevskii i drugie: Stat'i i issledovaniia o russkoi klassicheskoi literature*. Leningrad: Khudozh. literatura, 1989, pp. 234-70.
- _____. "Dostoevskii i Suslova (Predislovie k knige: A. P. Suslova. *Gody blizosti s Dostoevskim*)," in his *Dostoevskii i drugie: Stat'i i issledovaniia o russkoi klassicheskoi literature*. Leningrad: Khudozh. literatura, 1989, pp. 187-233.

- _____. "Novoe o F. M. Dostoevskom," in his *Dostoevskii i drugie: Stat'i i issledovaniia o russkoi klassicheskoi literature*. Leningrad: Khudozh. literatura, 1989, pp. 402-8.
- _____. "Turgenev v Besakh," in his *Dostoevskii i drugie: Stat'i i issledovaniia o russkoi klassicheskoi literature*. Leningrad: Khudozh. literatura, 1989, pp. 163-87.
- _____. "Zarozhdenie glavnoi idei Velikogo Inkvizitora," in his *Dostoevskii i drugie: Stat'i i issledovaniia o russkoi klassicheskoi literature*. Leningrad: Khudozh. literatura, 1989, pp. 97-101.
- _____. "Zolotoi vek," in his *Dostoevskii i drugie: Stat'i i issledovaniia o russkoi klassicheskoi literature*. Leningrad: Khudozh. literatura, 1989, pp. 270-88.
- Dostoevskaja, A. G. *Wspomnienia*. Z. Podgórzec, tr. Wyd. 2 popr. Warszawa: Współpraca, 1988. 392p.
- Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988. v.8. 320p.
- "Dostoevskii i kanun XXI veka." *Znamia* 7(1990):205-18.
- Dostoevskii i sovremennost': Tezisy vystuplenii na "Starorusskikh chteniiakh"*. L. I. Nikolaeva, ed. Novgorod: Novgorodskii gos. ob"ed. musei-zapovednik. Dom-muzei F. M. Dostoevskogo, 1988. 124p.
- Dostoevskii i teatr: sbornik statei*. A. A. Ninov, sost. Leningrad: Izd-vo "Iskusstvo," Leningradskoe otd-nie, 1983. 509p.
- Dostoevskij nella coscienza d'oggi*. A cura di S. Graciotti. Firenze: Sansoni, 1981. 228p.
- Dostoïevski*. Sous la direction de J. Catteau et J. Rolland. Rieux-en-Val: Ed. Verdier, 1983. 256p. (Les cahiers de la nuit surveillée, 2)
- Dostojewski—teatr sumienia: trzy inscenizacje Andrzeja Wajdy w Teatrze Starym w Krakowie: "Biesy," "Nastazja Filipowna," "Zbrodnia i kara"*. Scenariusze-komentarze oprac. M. Karpinski. Warszawa: Pax, 1989. 198p.

- Dostoyevsky, F. M. *Notes From Underground. A New Translation. Backgrounds and Sources. Responses. Criticism.* M. R. Katz, tr. and ed. New York: Norton & Co., 1989. 242p.
- Dreizin, F. "Dostoyevsky's 'Kike'," in his *The Russian Soul and the Jew: Essays in Literary Ethnocriticism*. D. Guaspari, ed. Lanham, MD: University Press of America, 1990, pp. 61-113.
- Dudek, G. "Zur Frage von *Die Brüder Karamasow II*." *Wissenschaftliche Zeitschrift der Pädagogischen Hochschule Leipzig* 3(1983)20-45.
- Dudkin, V. Ia. "Problema interpretatsii tvorchestva Dostoevskogo v sovremennoi religiozno-filosofskoi literature." *Voprosy nauchnogo ateizma* 39(1989):21-43.
- Dudkin, V. V. "O natsional'nom svoeobrazii romana Dostoevskogo po otklikam frantsuzskikh pisatelei v 10-e—30-e gg. XXv." *Wissenschaftliche Zeitschrift der Pädagogischen Hochschule Magdeburg* 21(1984):641-50.
- Dukkon, A. "K voprosu o nekotorykh problemakh otsenki raskhozhdenii mezhdu Dostoevskim i Belinskim." *Dissertationes Slavicae. Sectio Historiae Litterarum/Slavistische Mitteilungen/Materialy i soobshcheniia po slavianovedeniiu* 15(1982):67-84.
- . "Problema dvojnika u Gogolia i Dostoevskogo." *Studia Slavica* 33,1-4(1987):207-21.
- . "Szerő—hős—prototípus." *Tanárképzés és tudomány* 2(1987):270-91. [*Zapiski iz podpol'ia*]
- . "Zhizn' i literaturnaia fiktsiia v *Zapiskakh iz podpol'ia* F. M. Dostoevskogo: Dostoevskii i Belinskii." *Dissertationes Slavicae. Sectio Historiae Litterarum/Slavistische Mitteilungen/Materialy i soobshcheniia po slavianovedeniiu* 18(1986):185-207.
- Dulova, A. "F. M. Dostoevskii i sovremennost'." *Bolgarskaia rusistika* 1(1989):2-26.
- Dumoulié, C. "La littérature dans le souterrain," in *Proceedings of the XIIth Congress of the International Comparative Literature Association/Actes du XIIe Congrès de l'Association Internationale de Littérature Comparée, München, 1988*. München: Iudicium Verlag, 1990, v. 3, pp. 269-74.

- Egeberg, E. "Geroi i povestvovatel' v romane Dostoevskogo *Podrostok*." *Dostoevsky Studies* 9(1989):137-42.
- Egorov, B. F. *Petrashchevtsy*. Leningrad: Nauka, Leningradskoe otделение, 1988. 235p. [*passim*]
- Emel'ianov, B. V. and V. G. Tomilov. "F. M. Dostoevskii," in their *Russkie mysliteli*. Tomsk: Izd-vo Tomskogo universiteta, 1988, pp. 145-58.
- . "Ob istoriografii problemy 'Dostoevskii i Sokratizm'," in their *Russkie mysliteli*. Tomsk: Izd-vo Tomskogo universiteta, 1988, pp. 159-81.
- Emel'ianova, O. I. "Formy proiavleniia psikhologicheskogo nachala i pozitsiia avtora," in *Problema avtora v khudozhestvennoi literature*. Izhevsk: 1990, pp. 98-104. [Tolstoi, Turgenev, Dostoevskii]
- Ermakova, M. Ia. "Tipologicheskie sviazi sotsial'no-filosofskoi prozy Dostoevskogo i Chekhova," in *Traditsii i novatorstvo russkoi prozy XIX veka*. Gor'kii: 1988, pp. 56-66.
- . *Traditsii Dostoevskogo v russkoi proze. Kniga dlia uchitelia*. Moskva: Prosveshchenie, 1990. 127p.
- Erofeev, V. *V labirinte "proklyatykh voprosov"*. Moskva: Sovetskii pisatel', 1989. 447p.
- Esenbaeva, R. M. *Stendal' i Dostoevskii: Tipologiia romanov "Krasnoe i cherno" i Prestuplenie i nakazanie"*. Uchebnoe posobie. Tver': Tverskii universitet, 1991. 96p.
- Esser, P. H. "F. M. Dostoevsky (1821-1881): A Great Existentialist-Psychiatrist." *Methodology and Science* 22,4(1989):201-17.
- Estève, M. "*Hakuchi (L'Idiot)*: Une pureté fascinante." *Études cinématographiques* 165-159(1990):55-60.
- Etov, V. "Gogol' i Dostoevskii Mikhaila Shemiakina." *Literaturnaia ucheba* 5(1989):162-8.
- Evdokimov, M. "*L'Idiot*: un roman des ténèbres et de la lumière." *Contacts. Revue française de l'orthodoxie* 130(1985):102-24.

- Evdokimov, P. *Gogol et Dostoïevsky*. Paris: Desclée de Brouwer, 1984. 300p.
- Evdokimova, O. V. "Problema dostovernosti v russkoi literature poslednei treti XIX v. i *Dnevnik pisatel'ia* F. M. Dostoevskogo," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 177-91.
- "Événements." *Acteurs* 13(mai-juin 1983):30-40. [staging of works by Bulgakov, Dostoevsky, Gorkii and Chekhov in France]
- F. M. Dostoevskii v vospominaniiakh sovremennikov*. Vstup. stat'ia, sost. i kommentarii K. Tiun'kina; podgotovka teksta K. Tiun'kina i M. Tiun'kinoi. Moskva: Khudozhestvennaia literatura, 1990. 2v.
- Falchikov, M. "From Dostoevsky's Underground Man to Chekhov's Unknown Man." *Scottish Slavonic Review* 9(1987):67-84.
- Fanger, D. "The Influence of Dostoevsky and Chekhov on Turgenev's *Fathers and Sons*," in *The Poetics of Ivan Turgenev: A Set of American Papers From a June 1987 Conference*. Hosted by the Gorky Institute of World Literature in Moscow and Cosponsored by the International Research and Exchanges Board, the American Council of Learned Societies and the Kennan Institute. Washington, D. C.: The Wilson Center, Smithsonian Institution, n.d., pp. 17-26. (Kennan Institute For Advanced Russian Studies. *Occasional Papers*, no. 234)
- Faulkner, S. "Poor Myshkin: Dostoevsky's Failed Fool-in-Christ." *Touchstone* 3(Winter 1990):23-8.
- Fedorov, G. A. "'Pomeshchik. Ottsa ubili...', ili istoriia odnoi sud'by." *Novyi mir* 10(1988):219-38.
- Feenberg, A. "Le désordre économique et érotique," in *Violence et vérité: autour de René Girard*. P. Dumouchel, ed. Paris: Editions Grasset & Fasquelle, 1985, pp. 201-10.
- _____. "Fetishism and Form: Erotic and Economic Disorder in Literature," in *Violence and Truth: On the Work of René Girard*. P. Dumouchel, ed. Stanford, CA: Stanford University Press, 1988, pp. 134-51.
- Ferdinánd, I. "Dosztojevszkij emberképe." *Diakonia* 12(1990):61-66.

- Ferrazzi, M. *Dostoevskij, o, Dell'ambiguità*. Roma: Edizioni dell'Ateneo, 1984. 49p. (Università degli studi de Trieste. Facoltà di lettere e filosofia. Istituto di filologia slava, 1)
- Florovsky, G. "The Quest For Religion in 19th Century Russian Literature: Three Masters: Gogol, Dostoevsky, Tolstoy." *Epiphany* 10(Summer 1990):43-58.
- Fokin, P. E. "Sootnoshenie fakta i obraza v kharakteristike zhanra: (Na materiale *Dnevnika pisatelja* 1876-1877 gg. F. M. Dostoevskogo)," in *Siuzhet i fabula v strukture zhanra*. Kaliningrad: 1990, pp. 56-62.
- Fonyó, K. "Dosztojevskij: Feljegyzések az egérlyukból." *Az elemzés kalandjai* 1(1982):169-82. [*Zapiski iz podpol'ia.*]
- Foster, J. B. "Dostoevsky versus Nietzsche in Modernist Fiction: Lawrence's *Kangaroo* and Malraux's *La Condition humaine*." *Stanford Literature Review* 2,1(1985):47-83.
- Foxcroft, E. "The Spirit of an Age as Reflected in *Fathers and Sons* and *The Possessed*." *Unisa English Studies* 19,2(1981):11-16.
- Frank, J. "Approaches to the *Diary of a Writer*," in his *Through the Russian Prism: Essays on Literature and Culture*. Princeton, NJ: Princeton University Press, 1990, pp. 153-69.
- _____. "The Background of *Crime and Punishment*," in his *Through the Russian Prism: Essays on Literature and Culture*. Princeton, NJ: Princeton University Press, 1990, pp. 122-36.
- _____. *The Devils* and the Nechaev Affair," in his *Through the Russian Prism: Essays on Literature and Culture*. Princeton, NJ: Princeton University Press, 1990, pp. 137-52.
- _____. "Dostoevsky and the European Romantics," in his *Through the Russian Prism: Essays on Literature and Culture*. Princeton, NJ: Princeton University Press, 1990, pp. 179-84.
- _____. "Dostoevsky in the 1860's." *Times Literary Supplement* 4,428(Feb. 12-18, 1988):163. [letter]
- _____. "Dostoevsky: Updated and Historical," in his *Through the Russian Prism: Essays on Literature and Culture*. Princeton, NJ: Princeton University Press, 1990, pp. 170-78.

- _____. "Freud's Case History of Dostoevsky," in his *Through the Russian Prism: Essays on Literature and Culture*. Princeton, NJ: Princeton University Press, 1990, pp. 109-21.
- _____. "The Genesis of *Crime and Punishment*," in *Russianness: Studies on a Nation's Identity: In Honor of Rufus Mathewson, 1918-1978*. Ann Arbor, MI: Ardis, 1990, pp. 124-43.
- _____. "Ralph Ellison and Dostoevsky," in his *Through the Russian Prism: Essays on Literature and Culture*. Princeton, NJ: Princeton University Press, 1990, pp. 34-48.
- _____. "The Voices of Mikhail Bakhtin," in his *Through the Russian Prism: Essays on Literature and Culture*. Princeton, NJ: Princeton University Press, 1990, pp. 18-33. [Dostoevsky's poetics, pp. 26-32]
- Fridin, V. Ia. *Zhanrovaia poetika romanov L. Tolstogo i F. Dostoevskogo*. Sverdlovsk: Uralskii gos. universitet, 1989. 20p. [avtoreferat dissertatsii]
- Fridlender, G. M. "Dostoevskii v otsenke Khose Ortegi-i-Gaseta." *Russkaia literatura* 1(1990):172-7.
- _____. "F. M.. Dostoevskii i ego nasledie," in F. M. Dostoevskii *Sobranie sochinenii*. Leningrad: Nauka, 1988, v. 1, pp. 5-30.
- _____. "Put' Dostoevskogo k romanu-epopee," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 159-76.
- _____. "Tsennoe issledovanie o molodom Dostoevskom." *Russkaia literatura* 1(1991):213-14.
- Fuchs, I. *Die Herausforderung des Nihilismus: Philosophische Analysen zu F. M. Dostojewskijs Werk "Die Dämonen."* München: O. Sagner, 1987. 314p. (Slavistische Beiträge, 211)
- _____. "*Homo Apostata*": die Entfremdung des Menschen: philosophische Analysen zur Geistmetaphysik F. M. Dostojewskijs. München: Verlag O. Sagner, 1988. 802p. (Slavistische Beiträge, bd. 222)
- Fyodor Dostoevsky's Crime and Punishment*. Edited and With An Introduction by Harold Bloom. New York, New Haven, Philadelphia:

Chelsea House Publishers, 1988. 157p. (Modern Critical Interpretations)

- Galcheva, T. "Topograficheskoto prostranstvo v *Prestuplenie i nakazanie*." *Rodna rech* 5(1990):45-7.
- Gállego, C. P. "Semiótica de la novela y sistema dialogal," in *Teoría semiótica. Lenguajes y textos hispánicos. Volumen I de las Actas del Congreso Internacional sobre Semiótica e Hispanismo celebrado en Madrid en los días del 20 al 25 de junio de 1983*. M. Ángel, G. Gallardo, eds. Madrid: Consejo Superior de Investigaciones Científicas, 1985, pp. 547-560. [*Prestuplenie i nakazanie*, pp. 554-55]
- Gasperetti, D. "The Double: Dostoevskij's Self-Effacing Narrative." *Slavic and East European Journal* 33,2(Summer 1989):217-34.
- Gavriushin, N. R. and O. Laut. "Shpengler i 'khristianstvo Dostoevskogo'." *Obshchestvennye nauki* 2(1990):207-13.
- George, M. "Die Fälschung der Wahrheit und des Guten: Gestalt und Wesen des Antichrist im 19 Jahrhundert." *Zeitschrift für Kirchengeschichte* 102,1(1991):76-103.
- Gigolov, M. G. "Tipologiya rasskazchikov rannego Dostoevskogo (1845-1965 gg.)," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 3-20.
- Gilman, S. L. "The Insane See the Insane: Vincent Van Gogh," in *Disease and Representation: Images of Illness from Madness to AIDS*. Ithaca, NY: Cornell University Press, 1988, pp. 112-26.
- Givone, S. "La memoria in Dostoevskij e in Proust," in *Il tempo della memoria: La questione della verità nell'epoca della frammentazione. Atti del secondo Colloquio su filosofia e religione (Macerata, 16-18 maggio 1985)*. A cura di G. Ferretti. Torino: Marietti, 1987, pp. 179-94. (Università degli studi di Macerata. Pubblicazioni della Facoltà di lettere e filosofia, 35)
- Godlewski, G. "Dostoevski, ou la volupté de souffrir," in his *Ces grands esprits fragiles*. Paris: R. Laffont, 1983, pp. 141-58.
- Gogua, A. A. "Nekotorye momenty svoebraziiia portretnoi zhivopisi Dostoevskogo." A. M. Gorki ikh'z zhhyu Apsnyt i akh yntkarrat universitet ausumtakua/A. M. Gorkis sakhelobis Apkhazetis

sakhelmipo universitetis shromebi / Trudy Abkhaz. gos. universiteta im. A. M. Gor'kogo 7(1989):48-52.

Gogvadze, V. "Starez Zosima und Vater Sergij." *Ostkirchlichen Studien* 36,2-3(1987):194-202.

Gómez Sánchez, C. "Kolakowski y la religión. Reflexiones sobre un tema de Dostoievski." *Pensamiento* 46,182(1990):201-24.

Goodheart, E. "Joseph Frank's *Dostoevsky: The Seeds of Revolt 1821-1849*," in his *Pieces of Resistance*. Cambridge; New York: Cambridge University Press, 1987, pp. 31-6.

Gordin, A. F. M. *Dostoevskii: Fotovystavka*. Leningrad: Khudozh. RSFSR, 1989. 45 leaves

Gordon, H. "A Rejection of Kierkegaard's Monism of Despair," in *International Kierkegaard Commentary: The Sickness Unto Death*. R. L. Perkins, ed. Macon, GA: Mercer University Press, 1987, pp. 239-57. (*International Kierkegaard Commentary*, 19)

Goretich, I. [Goretity, J.] "Parametry poshlости v romannom mire Dostoevskogo i Sologuba." *Dissertationes Slavicae. Sectio Historiae litterarum / Slavistische Mitteilungen / Materialy i soobshcheniia po slavianovedeniiu* 18(1986):169-83.

G'orova, S. "Dostoevski i Radichkov v Narodniia teat'r." *Teat'r* 9(1990):3-5.

Granarolo, J. "Catulle précurseur de Dostoïevski?" *Latomus* 48,1(1989):86-92.

Grazys, P. "Na styke dvukh epokh (Dostoevskii: romantizm—realizm). At the Point of Junction of Two Epochs (Dostoyevsky: Romanticism—Realism)." *Studia Rossica Posnaniensia* 22(1991):17-39.

_____. "Nekotorye osobennosti sistemy povestvovaniia v romanakh Dostoevskogo." *Studia Rossica Posnaniensia* 20(1988):17-37.

_____. "Vremia i siuzhetoslozhenie v romanakh Dostoevskogo." *Studia Rossica Posnaniensia* 19(1988):49-64.

Greber, E. "Pasternak's '*Detstvo Lyuvers*' and Dostoevsky's '*Netochka Nezvanova*': An Intertextual Approach." *Irish Slavonic Studies* 9(1988):62-79.

- Griffiths, F. T. and S. J. Rabinowitz. "Dostoevsky's *The Brothers Karamazov*," in *Novel Epics: Gogol, Dostoevsky, and National Narrative*. Evanston, IL: Northwestern University Press, 1990, pp. 119-147.
- Grishina, V. A. "F. M. Dostoevskii v iaponskoi proletarskoi literature 20-30-kh godov XX v.," in *Iaponiia: Ideologiia, kul'tura, literatura*. Moskva, 1989, pp. 163-70.
- . "F. M. Dostoevskii v iaponskoi proletarskoi literature 20-30-kh godov XX v.," in *100 let russkoi kul'tury v Iaponii*. Moskva, 1989, pp. 198-208.
- Gromov, M. M. "Mal'ro i F. Dostoevskii. K probleme esteticheskogo ideala," in *Aktual'nye problemy zarubezhnoi literatury XX veka*. Moskva, 1989, pp. 110-20.
- Grübel, R. "Die Geburt des Textes aus dem Tod der Texte. Strukturen und Funktionen der Intertextualität in Dostoevskijs Roman *Die Brüder Karamazov* im Lichte seines Mottos," in *Dialog der Texte. Hamburger Kolloquium zur Intertextualität*. W. Schmid and W.-D. Stempel, eds. Wien: Wiener Slawistischer Almanach, 1983, pp. 205-71.
- Guedroitz, A. "Le Génie créateur chez Dostoïevski." *Revue générale* 1(1981):3-17.
- Guilleray, M. "Dombrovski et Dostoïevski," in *Lettres grecques modernes, slaves et hongroises*. Paris: Les Belles Lettres, 1981, pp. 125-44. (*Annales de la Faculté des lettres et sciences humaines de Nice*, 41)
- Gunn, J. *Dostoyevsky: Dreamer and Prophet*. Oxford, England; Batavia, IL: Lion Pub., 1990. 256p.
- Hall, M. *Dostoevsky and the Fundamental Doctrines of the Christian Faith*. (M.A., University of Keele, 1985)
- Hanak, M. "Dostoevsky's *Diary of a Writer*: A Vision of Plato's Erotic Immortality." *Dostoevsky Studies* 9(1989):91-9.
- Hassine, J. "Camus et Dostoïevski ou l'écriture de l'exil et de la culpabilité," in *Albert Camus 13: Études comparatives. Textes réunis par R. Gay-Crosier*. Paris: Lettres Modernes Minard, 1989, pp. 65-93. (*Le Revue des Lettres Modernes*, 904-910)

- Hecquet, M. "Bakhtine, Dostoïevski, Sand." *Revue des Sciences Humaines* 91,3(1989):129-42.
- Hegedűs, T. "Mechta i sozertsanie kak vyrazhenie dukhovnogo sostoiianiia cheloveka." *Dissertationes Slavicae. Sectio Historiae Litterarum/Slavistische Mitteilungen/Materialy i soobshcheniia po slavianovedeniiu* 15(1982):53-66. [Podrostok]
- Heier, E. "Literary Portraits in the Novels of F. M. Dostoevskij. München: Verlag O. Sagner, 1989. 125p. (Vorträge und Abhandlungen zur Slavistik, bd. 16)
- Herntrich, H.-V. "Die Tür zur Versöhnung aufgestosses 1988: Tausend Jahre Christentum in Russland." *Luther: Zeitschrift der Luther-Gesellschaft* 59,2(1988):68-74.
- Heusdan, B. van. "N'est-ce pas étrange, maître, un cheval qui parle? L'animal comme personnage littéraire," in *L'Homme et l'animal. Etudes réunies par S. Briosi et J. Lintvelt*. Groningen: Rijksuniv. Groningen, 1988, pp. 16-24. (CRIN, 19) [Prestuplenie i nakazanie.]
- Hofer, H. "Réflexions sur une trinité nietzschéenne: Stendhal, Dostoïevski et Bourget," in *Hommages à Jacques Petit*. M. Malicet, ed. Paris: Belles lettres, 1985, pp. 869-87.
- Holk, A. V. "Moral Themes in Dostoevsky's *Crime and Punishment*." *Essays in Poetics* 14,1(1989):28-75.
- Holquist, M. "Puzzle and Mystery, the Narrative Poles of Knowing: *Crime and Punishment*," in *Fyodor Dostoevsky's Crime and Punishment*. H. Bloom, ed. New York: Chelsea House, 1988, pp. 27-46.
- Horváth, K. "Dostoïevski et Camus. Introduction à une analyse comparée." *Acta litteraria Academiae Scientiarum Hungaricae* 30,3-4(1988):211-28.
- _____. "Dostoevskij és Camus." *Filológiai közlöny* 34,1-2(1988):33-45.
- Howe, I. "Absolute Goodness and the Limits of Fiction: Saints Elsewhere." *New Republic* (5 December 1988):28-32. [The Idiot and Little Dorrit]
- Hübner, R. *Fjodor M. Dostojewski in Bad Ems*. Bad Ems: Verein für Geschichte, Denkmal'u. Landschaftspflege e. v., 1983. 20p. (Bad Emser Hefte, 19)

- Humiston, K. R. *The Influence of Schiller's Concept of Aesthetics on Dostoevsky's Major Fiction*. 263p. (Ph.d dissertation, The Florida State University, 1987)
- Hurley, A. "To 'Make' an Audience, or a Night's Dalliance," in *Auctor Ludens: Essays on Play in Literature*. G. Guinness, A. Hurley, eds. Philadelphia: Benjamins, 1986, pp. 15-23. [Dostoevskii, Barth, Faulkner, Melville]
- Iagodovskaia, A. T. "Problema kharaktera-tipa v literature i zhivopisi vtoroi poloviny XIX v." in *Tipologiia russkogo realizma vtoroi poloviny XIX veka*. Moskva: Nauka, 1990, pp. 65-95. [passim]
- Iakubovich, I. D. "Zapiski iz Mertvogo doma i V mire otverzhenykh P. F. Iakubovicha," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 192-202.
- Iakunina, A. E. "Obrazy detei v ideino-khudozhestvennoi kontseptsii Voskreseniia L. N. Tolstogo i Brat'ev Karamazovykh F. M. Dostoevskogo," in *Tipologiia literaturnogo protsessa*. Perm': 1988, pp. 110-21.
- Ibñeta, G. "El personaje de la prostituta según Manuel Galvez: Aproximaciones a Dostoevski." *Revista de Estudios Hispánicos* 21,3(1987):11-19.
- Igeta, S. "Iwanow—Pumpianski—Bachtin." *Przegląd Humanistyczny* 6(1989):131-40.
- Igorev, B. "Storozh bratu svoemu...: F. M. Dostoevskii Brat'ia Karamazovy," in *Stolet'ia ne sotrut...: Russkie klassiki i ikh chitateli*. Moskva: Kniga, 1988, pp. 337-82.
- Iizima, T. "*Hakuchi* (*L'Idiot*): Une entreprise courageuse." *Études cinématographiques* 165-169(1990):51-4.
- Iofe, Iu. "V teni Dostoevskogo." *Kontinent* 40(1984):385-94.
- Ismanova, M. M. *Viacheslav Polonskii v zashchitu klassicheskogo nasledstva*. Moskva: Moskovskii gos. pedagogicheskii institut, 1988. 28p. [rukopis']

- Ivanov, V. V. *Dostoevskii i narodnaia kul'tura*. Leningrad: AN SSSR. Institut russkoi literatury (Pushkinskii Dom), 1990. 14p. [avtoreferat dissertatsii]
- Iwaszkiewicz, J. "Dostoevsky," in *Four Decades of Polish Essays*. J. Kott, ed. Evanston: Northwestern University Press, 1990, pp. 72-80.
- Jackson, R. L. "Dostoevskij's 'Anecdote From a Child's Life': A Case of Bifurcation." *Russian Literature* 25,2(15 February 1989):127-40.
- _____. "The Ethics of Vision: Turgenev's 'Execution of Tropmann' and Dostoevsky's View of the Matter," in *The Poetics of Ivan Turgenev: A Set of American Papers From a June 1987 Conference*. Hosted by the Gorky Institute of World Literature in Moscow and Cosponsored by the International Research and Exchanges Board, the American Council of Learned Societies and the Kennan Institute. Washington, D. C.: The Wilson Center, Smithsonian Institution, n.d., pp. 27-44. (Kennan Institute for Advanced Russian Studies. *Occasional Papers*, no. 234)
- _____. "Etika zreniia: 'Kazn' Tropmana' Turgeneva i vzgliady Dostoevskogo." *Voprosy literatury* 11(1988):134-50.
- _____. "The Gorki Polemic Against the Staging of *The Devils* in 1913 and the Aftermath in 1917." *Russian Literature* 24,4(1988):503-16.
- _____. "Philosophical Pro and Contra in Part 1 of *Crime and Punishment*," in *Fyodor Dostoevsky's Crime and Punishment*. H. Bloom, ed. New York: Chelsea House, 1988, pp. 65-80.
- Jawor, A. "Powieść Fiodora Dostojewskiego *Idiota* w najnowszych badaniach (lata osiemdziesiąte XX wieku)." *Rocznik Naukowo-Dydaktyczny. Wyższa Szkoła Pedagogiczna*, 116. *Prace Rusycystyczne* 7(1987):19-30.
- Jens, W. and H. Küng. *Dichtung und Religion. Pascal, Gryphius, Lessing, Hölderlin, Novalis, Kierkegaard, Dostojewski, Kafka*. München: Piper, 1988. 336p.
- _____. *Literature and Religion: Pascal, Gryphius, Lessing, Hölderlin, Novalis, Kierkegaard, Dostojewsky, Kafka*. P. Heinemann, tr. New York: Paragon House, 1991. 308p.
- Jermakoff, N. "'Muzhik Marei' Dostoevskogo." *Dostoevsky Studies* 9(1989):101-6.

- Jevtic, A. "Commentaire d'un texte de Dostoïevski." *Contacts. Revue française de l'orthodoxie* 132, 4e trim.(1985):274-84. [Notes d'hiver sur des impressions d'été]
- Johae, A. "Hallucination in *Oliver Twist* and *Crime and Punishment*." *New Comparison* 9(Spring 1990):128-38.
- Jones, C. R. *A Study of Guilt in the Fiction of Dostoevsky, Conrad and Kafka*. (M. Philosophy Thesis, University of Lancaster, United Kingdom, 1983)
- Jones, J. "Crime and Punishment: Theory and Life," in *Fyodor Dostoevsky's Crime and Punishment*. H. Bloom, ed. New York: Chelsea House, 1988, pp. 103-33.
- Jones, M. *Dostoevsky After Bakhtin: Readings in Dostoevsky's Fantastic Realism*. New York; Cambridge: Cambridge University Press, 1990. 221p.
- _____. "Dostoevsky: Notes from Underground (1864)," in *The Voice of a Giant: Essays on Seven Russian Prose Classics*. R. Cockrell, D. Richards, eds. Exeter: University of Exeter, 1985, pp. 55-56.
- Jost, W. "Claude, phare lointain: De quelques reflets des tableaux de Claude Gellée chez Goethe, Dostoïevsky et Pierre Jean Jouve," in *Lectures, systèmes de lecture*. J. Bessière, ed. Paris: Presses universitaires de France, 1984, pp. 111-22.
- Jovanović, M. "Brat'ia Karamazovy--roman-mif (Predvaritel'nye zametki)." *Wiener Slawistischer Almanach* 14(1984):77-86.
- _____. "Dostojevski i srpski psihološki roman. Uticaj F. M. Dostojevskog na Svetolika Rankovića." *Bagdala* 31, 358-359(1989):22-4.
- _____. "Tekhnika romana tain v Brat'ia Karamazovykh." *Dostoevsky Studies* 9(1989):9-31.
- Kantak, V. Y. "Patrick White's Dostoevskian Idiot: The Idiot Theme in *The Solid Mandala*," in *The Twofold Voice: Essays in Honor of Ramesh Mohan*. S. N. A. Rizvi, ed. Salzburg: Institut für Anglistik & Amerikanistik. Universität Salzburg, 1982, pp. 166-83.

- Kapinus, M. "V Leningradě na Kuzěcké." *Kulturní rozvoj* 4,17(1988):9. [Muzeum F. M. Dostojevského.]
- Karádi, É. "Lukács Dosztojevskijről tervezett művének hatástörténetéhez." *Doxa* 7(1986):47-66.
- Kariakin, Iu. "Dostoevski i navecherieto na XXI vek." *Fakel* 1(1990):195-99.
- _____. *Dostoevskii i kanun XXI veka*. Moskva: Sovetskii pisatel', 1989. 651p.
- _____. "O muzhestve byt' Smeshnym," in *"Minuvshie menia ob"emlet zhivo..."* Iu. Osipov, comp. Moskva: Sovremennik, 1989, pp. 175-203. ["*Son smeshnogo cheloveka*"]
- Karmel, I. "Ivan Karamazov." *Ironwood* 15,30(Fall 1987):211-26.
- Kashina, N. *The Aesthetics of Dostoyevsky*. J. Katsner, tr. Moscow: Raduga Publishers, 1987. 220p.
- _____. *Estetika F. M. Dostoevskogo*. Izd. 2-e, ispr. i dop. Moskva: Vysshiaia shkola, 1989. 286p.
- Kasia, A. "'Pio Nono' i 'biedny Fiedia'." *Studia Filozoficzne* 10(1989):51-69. [Bratia Karamazovy]
- Katz, M. R. "Dostoevsky and Natural Science." *Dostoevsky Studies* 9(1989):63-76.
- Kavelin, K. D. "Pis'mo F. M. Dostoevskomu," in his *Nash umstvennyi stroi. Stat'i po filosofii russkoi istorii i kul'tury*. Moskva: Pravda, 1989, pp. 448-75.
- Kaye, P. P. *A Monster in the House of Fiction: Dostoevsky and Modern English Novelists*. 373p. (Ph.d dissertation, Stanford University, 1989)
- Kazari, R. "Kupecheskii dom: istoricheskaiia deistvitel'nost' i simvol u Dostoevskogo i Leskova," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 87-92.
- Kazintsev, A. "Chetyre protsenta i nash narod." *Nash sovremennik* 10(1989):152-172. [Ortega y Gasset's *Rebelión de las masas* and Dostoevskii's *Podrostok*]

- Kedrov, K. A. "Khram ili masterskaia?" in his *Poeticheskii kosmos. S polemicheskimi zametkami Georgiia Kunitsyna*. Moskva: Sovetskii pisatel', 1989, pp. 97-109.
- Kelly, A. "Dostoevskii and the Divided Conscience." *Slavic Review* 47,2(Summer 1988):239-60.
- Kern, G. "News vs. Fiction: Reflections on Prognostication," in *Storm Warnings: Science Fiction Confronts the Future*. G. E. Slusser, C. Greenland, E. S. Rabkin, eds. Carbondale and Edwardsville: Southern Illinois University Press, 1987, pp. 211-31. ["Fantastic Reality," pp. 217-20, on Dostoevskii]
- Kessler, P. "Littérature socialiste allemande des années 20 et tradition-l'exemple d'Anna Seghers," in *Actes du VIIIe Congrès de l'Association internationale de littérature comparée/Proceedings of the 8th Congress of the International Comparative Literature Association*. Stuttgart: Kunst und Wissen, Erich Bieber, 1980, v. 1, pp. 743-6. [Dostoevsky, Babel, Reisner]
- Kholodova, G. M. "Stradanie i sostradanie (O nekotorykh aspektakh polemiki Gor'kogo s Dostoevskim)." *Filologicheskie nauki* 6(1988):16-21.
- . "Traditsii F. M. Dostoevskogo v tvorchestve D. Granina," in *Traditsii i novatorstvo russkoi prozy XIX veka*. Gor'kii: 1988, pp. 72-78.
- Khominskaia, V. M. "F. M. Dostoevskii," in *Istoriia esteticheskoi mysli*. Moskva: Iskusstvo, 1987, v. 4, pp. 285-96.
- Khots, A. N. "Problema zhanrovogo novatorstva povesti F. M. Dostoevskogo 'Diadiushkin son'," in *Poetika pisatel'ia i literaturnyi protsess*. Tiumen': 1988, pp. 11-19.
- Khriashcheva, N. N. "Siuzhet i ideia povesti V. Bykova 'Poiti i ne vernut'sia': K voprosu o traditsii Dostoevskogo v tvorchestve Bykova," in *Poetika russkoi sovetskoi prozy*. Ufa: 1989, pp. 97-113.
- Khudushina, I. F. "F. M. Dostoevskii o budushchem russkogo naroda: (Rech' na pushkinskikh torzhestvakh 1880 g.)," in *Russkaia filosofskaia mysl' v 80-kh gg. XIX v. o budushchem Rossii*. Moskva: AN SSSR. Institut filosofii, 1990, pp.59-74.

- Kierulf, H. "New Views on Dostoevsky's Epilepsy." *Acta Neurologica Scandinavica* 77,5116(1988):122.
- King-Farlow, J. and N. Shanks. "Theodicy: Two Moral Extremes." *Scottish Journal of Theology* 41(1988):153-76. [Dostoevsky's Ivan Karamazov and P. T. Geach's *Providence and Evil*]
- Kinosita, T. "Dialog bez slov v tvorchestve F. M. Dostoevskogo." *Studia Russica* 11(1987):197-204.
- _____. "Obraz mechtatelja: Gogol', Dostoevskii, Shchedrin," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 21-38.
- Király, G. "Az Ördögök interpretációjának kérdéséhez." *Filológiai közlöny* 34,3(1988):135-47. [Besy]
- _____. "Siuzhet i dialog v *Evgenii Onegine* Pushkina, *Shineli* Gogolia i *Besakh* Dostoevskogo." *Studia Rossica Posnaniensia* 20(1988):3-15.
- Kirschner, P. "Revolution, Feminism, and Conrad's Western 'I.'" *The Conradian* 10,1(1985):4-25. [Conrad's *Under Western Eyes* and Dostoevskii's *Prestuplenie i nakazanie*]
- Kitkova, N. C. "The Use of English Progressive and Indefinite Forms to Convey the Translations of *The Idiot* by Dostoyevskiy," in *Contrastive Studies in Verbal Aspect in Russian, English, French and German*. Yu. S. Maslov, ed. Heidelberg: Julius Groos Verlag, 1985, pp. 129-42.
- Kleiber, A. "Die Utopie der Schönheit als einzulösender Sinnanspruch in F. M. Dostoevskijs *Idiot*." *Wissenschaftliche Zeitschrift. Gesellschaftswissenschaftliche Reihe*/Friedrich-Schiller-Universität Jena 38,1(1989):34-8.
- Klessmann, S. *Deutsche und amerikanische Ergahrungsmuster von Welt: eine interdisziplinäre, kulturvergleichende Analyse im Spiegel der Dostojewskij-Rezeption zwischen 1900 und 1945*. Regensburg: S. Roderer, 1990. 452p. (*Theorie und Forschung*, bd. 110. *Literaturwissenschaft*, bd. 5.)
- Klimov, A. *Éloge de l'homme inutile*. Présentation par C. Marchand. Québec: Editions du Beffroi, 1983. 96p. [Dostoevsky, Berdiaev, Solzhenitsyn]
- _____. _____. 3ème éd. Québec: Editions du Beffroi, 1988. 93p.

Kluge, R.-D. "Bemerkungen zur prosa Valentin Rasputins (mit Hinweisen auf die Rezeption Cechovs und Dostoevskijs)," in *Festschrift für Wolfgang Gesemann*. H.-B. Harder, G. Hummel, H. Schaller, eds. München: Hieronymus Verlag Neuried, 1986, v. 2, pp. 107-25. (*Slavische Sprachen und Literaturen*, bd. 7)

_____. "Zamjatsins Wir und Dostoevskijs *Grossinquisitor*—zum Verhältnis von individueller Freiheit und sozialer Verantwortung Heinz Wissemann (Mainz) zum 75. Geburtstag." *Anzeiger für slavische Philologie* 18(1987):7-21.

Kniazeva, A. V. "Traditsii pushkinskoi dramaturgii v *Brat'ia Karamazovykh* F. M. Dostoevskogo," in *Vzaimodeistvie zhanrov, khudozhestvennykh napravlenii i traditsii v russkoi dramaturgii XVIII-XIX vekov*. Kuibyshev: 1988, pp. 120-32.

Kohl, J. "Das Werk F. M. Dostoevskijs in der russischen demokratischen Kritik der 70er Jahre des 19. Jahrhunderts." *Zeitschrift für Slawistik* 34,1(1989):44-58.

Kolosova, N. A. "Filosofskaia kontseptsia razvitiia obshchestva v tvorchestve F. M. Dostoevskogo." *Visnyk Kyiv'skoho universytetu. Literaturoznavstvo, movoznavstvo* 30(1988):13-19.

Köpcke-Duttler, A. "Nikolai Berdiajews Kritik des materialistischen Kommunismus." *Zeitschrift für Religions- und Geistesgeschichte* 41,3(1989):260-9.

Kornazhev, P. "Dostoevski i advokat"t Fetiukovich." *Obshchestvo i pravo* 12 (1989):36-38.

Kos, J. "Znanost in vera kot kulturni problem (4)." *Sodobnost* 33,1(1985):28-43. [*Brat'ia Karamazovy*]

Kovács, A. "Despre banalitatea lui Dostoievski." *Români ă literara* 20,31(30 iul. 1987):19.

_____. *Poetica lui Dostoievski*. București: Editura Univers, 1987. 376p.

_____. "Principi sižejne motivacije u romanu Dostojevskog.: *Naše stvarane* 35,3-4(1988):60-6.

- _____. "Das Romanmodell bei Dostoevskij in der Beschreibung durch Michail Bachtin," in *Roman und Gesellschaft. Internationales Michail-Bachtin-Colloquium*. Jena: Friedrich-Schiller-Universität, 1984, pp. 152-60.
- Kovsan, M. L. "Kak sozdavalis' Brat'ia Karamazovy." *Literaturnaia ucheba* 4(1988):143-8.
- _____. "Pisateliat i izdateliat." *Rodna rech* 3(1989):44-6.
- _____. "Prestuplenie i nakazanie: 'vse' i 'on'," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 72-86.
- Krasnov, V. "Bulgakov's *The Master and Margarita* in Light of Bachtin's *Problems of Dostoevskij's Poetics*." *Russian Language Journal* 41,138-139(1987):95-113.
- Kristeva, J. "Dostoyevsky, The Writing of Suffering, and Forgiveness," in her *Black Sun: Depression and Melancholia*. L. S. Roudiez, tr. New York: Columbia University Press, 1989, pp. 173-217.
- _____. "Le sens de la mélancolie. La souffrance et le pardon chez Dostoïevski." *Cahiers de l'École des sciences philosophiques et religieuses* 1(1987):97-126.
- Krupski, A. *Dostojewski w teatrze polskim (1958-1975)*. Wrocław: Wydawn. Uniwersytetu Wrocławskiego, 1988. 120p. (*Acta universitatis Wratislaviensis*, 862. *Slavica Wratislaviensia*, 42)
- Krysinski, W. "Bajtín y las estructuras evolutivas de la novela post-dostoievskiana." *Morphe: Semiotica y Linguistica* 1,1(1986):129-44.
- _____. "Bakhtin and the Evolution of the Post-Dostoevskian Novel." *Discours Social/Social Discourse* 3,1-2(Spring-Summer 1990):109-34.
- Kudriavtsev, Iu. G. *Tri kruga Dostoevskogo. Sobytiinoe. Vremennoe. Vechnoe*. 2-e izd., dop. Moskva: MGU, 1991. 400p.
- Kuimdzhev, K. "Kant i Dostoevski." *Septemvri* 2(1989):185-232.
- Kuřakowska, D. "F. M. Dostoevskii: Antinomii gumanizma i formirovanie tsennostnoi orientatsii lichnosti." *Przegląd rusycystyczny* 9,1-2(1986):83-91.

- _____. "Fenomen Dostoevskogo v narodnoi Pol'she," in *Sravnitel'noe literaturovedenie i russko-pol'skie literaturnye sviazi v XX veke*. Moskva: 1989, pp. 75-84.
- _____. "Slavianskaia idea v tvorchestve Dostoevskogo." *Sovetskoe slavianoovedenie* 4(1989):25-39.
- _____. "Socjalizm pravoslavno Fiodora Dostojevskiego." *Slavia Orientalis* 38,3-4(1989):425-40.
- Kunil'skii, A. E. "O prirode komicheskogo v tvorchestve F. M. Dostoevskogo," in *Zhanr i kompozitsiia literaturnogo proizvedeniia*. Petrozavodsk: 1989, pp. 78-92.
- Kupchenko, V. P. "F. Dostoevskii i M. Voloshin," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 203-17.
- Kurchenko, A. "Stravinskii i Dostoevskii." *Sovetskaia muzyka* 3(1990):103-12.
- Kurlianskaia, G. B. *Nravstvennyi ideal geroev L. N. Tolstogo i F. M. Dostoevskogo. Kniga dlia uchitel'ia*. Moskva: Prosveshchenie, 1988. 256p.
- Kushkin, E. P. "U istokov retseptsii Besov," in *Mezhnatsional'nyi faktor v literaturnom protsesse: mezhvuzovskii sbornik*. Leningrad: LGU, 1989, pp. 75-76. (*Zarubezhnaia literatura: Problemy metoda*, 3)
- Kushnikova, M. M. *Kuznetskie dni Fedora Dostoevskogo*. Kemerovo: Kemerovskoe knizhnoe izd-vo, 1990. 104p.
- Kuznetsov, B. G. "The Genesis of Classical Science and the Problem of Nonidentity," in his *Reason and Being*. C. R. Fawcett and R. S. Cohen, eds. Dordrecht; Boston: D. Reidel Publishing Co., 1987, pp. 211-38. (*Boston Studies in the Philosophy of Science*, 17)
- _____. "Nothing and the Vacuum," in his *Reason and Being*. C. R. Fawcett and R. S. Cohen, eds. Dordrecht; Boston: D. Reidel Publishing Co., 1987, pp. 358-94. (*Boston Studies in the Philosophy of Science*, 17)
- Kuznetsova, T. V. "Leksika intellektual'noi deiatel'nosti v strukture povesti F. M. Dostoevskogo *Krotkaia*," in *Slovo v sisteme i tekste*. Novosibirsk: 1988, pp. 103-7.

- LaCapra, D. "Notes on Dostoevsky's *Notes From the Underground*," in his *History, Politics and the Novel*. Ithaca, NY: Cornell University Press, 1987, pp. 35-55.
- Lachmann, R. "Zu Dostoevskijs '*Slaboe serdce*': Steckt der Schlüssel zum Text im Text?" *Wiener Slavistischer Almanach* 21(1988):239-65.
- Lahusen, T. "De la tautologie reflexions sur les *Notes d'un souterrain* de F. M. Dostoevskij (contribution à une linguistique du texte littéraire). *Russian Literature* XXV-II (15 February 1989):141-97.
- _____. "Inversiia utopicheskogo diskursa. O *Zapiskakh iz podpl'ia* F. M. Dostoevskogo." *Wiener Slavistischer Almanach* 20(1987):5-40.
- Larmour, D. J. "The Orpheus of Stepantchikovo." *Studia Slavica* 33,1-4(1987):223-6.
- Laut, R. "Chto govorit nam segodnia Dostoevskii?" *Literaturnaia ucheba* 6(1989):162-67.
- _____. "Chto govorit nam Dostoevskii segodnia?" *Obshchestvennye nauki* 1(1990):203-12.
- Lavrov, A. V. "Dostoevskii v tvorcheskoi soznanii Andreia Belogo (1900-e gody)," in *Andrei Belyi: problemy tvorchestva: stat'i, vospominaniia, publikatsii*. S. Lesnevskii and A. Mikhailov, comps. Moskva: Sovetskii pisatel', 1988, pp. 131-50.
- Lazari, A. "Grigor'evskie motivy v 'Rechi o Pushkine' F. Dostoevskogo." *Revue des Études slaves* 59,4(1988):767-76.
- _____. "Katagoriia narodnosti u Dostoevskogo i sotsialisticheskogo realizma." *Russkaia mysl'* 3789(18 avg. 1989):9.
- Leatherbarrow, W. J. *Fedor Dostoevsky: A Reference Guide*. Boston: G. K. Hall, 1990. 317p.
- Lebedev, Iu. "Narodnyi mire v *Zapiskakh iz Mertvogo doma* F. M. Dostoevskogo," in his *V seredine veka: Istoriko-literaturnye ocherki*. Moskva: Sovremennik, 1988, pp. 240-57.

- _____. "Prestuplenie i nakazanie Rodiona Raskol'nikova," in his *V seredine veka: Istoriko-literaturnye ocherki*. Moskva: Sovremennik, 1988, pp. 258-74.
- Leon'tev, K. N. "O vsemirnoi liubvi: Rech' F. M. Dostoevskogo na pushkinskom prazdnike." *Nash sovremennik* 7(1990):171-84.
- Lepakhin, V. "Ratsionalizm i empirizm v dukhovnykh iskaniiakh geroev Tolstogo i Dostoevskogo: Levin i Raskol'nikov." *Dissertationes slavicae/Slavistische Mitteilungen/Materialy i soobshcheniia po slavianovedeniiu* 14(1981):111-20.
- Lepine, J. -J. "Le Neveu souterrain: La Conscience subjective dans *Le Neveu de Rameau* de Diderot et les *Mémoires écrits dans un souterrain* de Dostoïevsky." *Constructions* (1986):53-64.
- Lettenbauer, W. "Literatur und Religion zu Dostojevskijs Erzählkunst." *Perspektiven der Philosophie* 14(1988):331-54. [v. 14 = *Agora: Zu Ehren von Rudolph Berlinger*.]
- Levendel, J. "A szenvedo boldogságról." *Liget* 1(1990):46-53. [Chekhov, Tolstoi, Dostoevskii]
- Levitt, M. C. "Dostoevsky 'Hijacks' the Celebration," in his *Russian Literary Politics and the Pushkin Celebration of 1880*. Ithaca, NY: Cornell University Press, 1989, pp. 122-46.
- Lindgren, N. "Simvol materi—zemli u Viacheslava Ivanova i Dostoevskogo." *Canadian American Slavic Studies/Revue Canadienne Américaine d'Etudes Slaves* 24,3(Fall 1990):311-22.
- Lo Bue, S. "Libertà e differenze." *La metafisica e le sue forme dialettiche* 4(1982):541-52.
- Lodge, D. "Lawrence, Dostoevsky, Bakhtin: D. H. Lawrence and Dialogic Fiction." *Renaissance & Modern Studies* 29(1985):16-32.
- Lozowski, S. "'Mit Dostojewskiego' w ideologii 'konserwatywnej rewolucji' w Niemczech." *Studia Historica Slavo-Germanica* 14(1985):223-39.
- Lukács, G. *Dostojewski, Notizen und Entwürfe*. J. C. Nyíri, ed. Budapest: Akadémiai Kiadó, 1985. 194p. (*Veröffentlichungen des Lukács-Archivs aus dem Nachlass von Georg Lukács*)

- Lukpanova, G. G. "Transformatsiia lermontovskikh motivov i obrazov v romane Dostoevskogo *Besy*," in *Evoliutsiia khudozhestvennykh form i tvorchestvo pisatel'ia*. Alma-Ata, 1989, pp. 29-37.
- Lur'e, M. M. "Traditsii F. M. Dostoevskogo v sovremennom amerikanskom romane," in *Puti osvoeniia khudozhestvennogo opyta v zarubezhnoi literature*. Irkutsk: 1987, pp. 104-14. [Dostoevskii and Kurt Vonnegut]
- Lynch, M. F. *Creative Revolt: A Study of Wright, Ellison and Dostoevsky*. New York: P. Lang, 1990. 194p.
- Maakaroun, É. "Bernanos et Dostoïevski: le roman comme expérience de liberté," in *Études Bernanosiennes 19: Confrontations (2)*. M. Estève, ed. Paris: La revue des lettres modernes, 1988, pp. 43-66. (*La revue des lettres modernes*, no. 857-864)
- Macleod, N. J. *Fictions of Authenticity: Dostoevsky's Notes From Underground, Rilke's Notebooks of Malte Laurids Brigge, and Sartre's Nausea*. 364p. (Ph.d dissertation, University of East Anglia, United Kingdom, 1988)
- Mann, Yu. V. "Gogol and Dostoevsky in the Development of the Comic." *Scottish Slavonic Review* 11(1988):7-23.
- Marechera, D. "Soyinka, Dostoevsky: The Writer 'on Trial for His Time.'" *Zamezia: The Journal of the University of Zimbabwe* 14,2(1987):108-11.
- Marinov, V. *Figures du crime chez Dostoevski. Toutes les ressources de la psychologie moderne pour analyser l'univers tragique et onirique du roman de Dostoevski*. Paris: P. U. F., 1990. 450p.
- _____. "Matricide et parricide dans *Crime et Châtiment* de Dostoïevski." *Psychanalyse a l'Université* 33(déc. 1983):37-8.
- Markovic, M. "Le comte de Chambord vu par Dostoevski." *L'Astrolabe* 75(oct.-déc. 1983):37-8.
- Marojević, R. "Dečko Dostojevskog o poetici Naslova." *Ovdje* 20,226(1988):8.
- Marshall, S. E. "Paper Saints." *Scottish Journal of Religious Studies* 10(Autumn 1989):101-15. [Dostoevskii and Murdoch]

- Martens, L. *The Diary Novel*. Cambridge; New York: Cambridge University Press, 1985. 307p. [passim]
- Martinsen, D. A. *Dostoevsky and the Temptation of Rhetoric*. 254p. (Ph.d dissertation, Columbia University, 1989)
- Marullo, T. "Pointing to the Man-God: Efimov as Artist-Hero in Dostoevskij's 'Netočka Nezvanova'." *Russian Literature* 30,2(1991):231-52.
- Masing-Delić, I. "'The Chickens Also Want to Live': A Motif in Zabolockij's *Columns*." *Slavic and East European Journal* 31,3(Fall 1987):356-69. [Zabolotskii's allusions to Dostoevskii]
- Masing-Delic, I. and P. King. "General Epanchin as Germann. A Travesty on Pushkin's 'Queen of Spades' in Dostoevsky's *The Idiot*." *Dostoevsky Studies* 9(1989):171-91.
- Matesic, J. "Hrvatska moderna i F. M. Dostojevski," in *Slavisches Spektrum: Festschrift für Maximilian Braun zum 80. Geburtstag*. Wiesbaden: Harrassowitz, 1983, pp. 269-81.
- Matual, D. "Dostoevsky's Gospel in Tolstoy's Translation." *St. Vladimir's Theological Quarterly* 33,4(1989):365-76.
- McMillan, N. "Dostoevskian Vision in Flannery O'Connor's *Revelation*." *The Flannery O'Connor Bulletin* 10(1987):10-22.
- Medyntseva, G. "Bazarov, Raskol'nikov i drugie..." *Literaturnaia ucheba* 4(1988):152-8.
- Megaeva, K. I. "F. M. Dostoevskii o khudozhestvennom edinstve romana L. N. Tolstogo *Anna Karenina*," in *Vnutrenniaia organizatsiia khudozhestvennogo proizvedeniia*. Makhachkala: 1987, pp. 145-56.
- Mekuli, H. "Poezia romaneske e F. M. Dostojevskit: *Idioti*." *Jeta e Re: Reviste Letrare* 32,3(1981):278-314.
- Mel'nikova, M. "Proizvedeniia russkikh pisatelei v muzykal'nom teatre Ianacheka," in *Cheshskaia muzyka kak natsional'noe i evropeiskoe iavlenie*. Novosibirsk: 1987, v. 6, pp. 103-15. [Zapiski iz Mertvogo doma et al.]

- Městan, A. "Masaryk's Path to Dostoevsky As A Philosopher," in *On Masaryk: Texts in English and German*. J. Novák, ed. Amsterdam: Rodopi, 1988, pp. 221-8. (*Studien zur Österreichischen Philosophie*, v. 13)
- Metlok, D. F. [Matlock, J.] "Literatura i politiki: Fedor Dostoevskii." *Voprosy literatury* 7(1989):39-60.
- Meyers, J. "The Duel in Fiction." *North Dakota Quarterly* 54,4(1983):129-50.
- Midzhiferdzhian, T. V. "Grekha edinichnogo net...", in *Dekabr'skie literaturnye chteniia*. Erevan: 1989, v. 2, pp. 3-10. [*Prestuplenie i nakazanie*]
- _____. "Ob"ekty avtorskogo vospriiatiia v romane F. M. Dostoevskogo *Prestuplenie i nakazanie*. Effekt otstraneniia avtora." *Vestnik Erevanskogo universiteta. Obshchestvennye nauki* 2(1987):175-80.
- Mikhailov, M. "Dostoevskii protiv Kanta." *Kontinent* 36(1983):163-76.
- Mikhailova, D. "Detskite obrazy u F. M. Dostoevski." *Detsa, izkustvo, knigi* 6(1988):14-17.
- Mikheeva, O. V. *Rasskazchik v romane F. M. Dostoevskogo Selo Stepanchikogo i ego obitateli*. Ioshkar-Ola: Mar. gos. universitet, 1989. 12p. [*rukopis'*]
- _____. *Tvorchestvo F. M. Dostoevskogo kontsa 1850-kh--nachala 1860-kh godov. Uchebnoe posobie*. Ioshkar-Ola: Mariiskii gos. universitet, 1991.
- Mikhniukevich, V. A. "Russkii fol'klor v khudozhestvennoi sisteme F. M. Dostoevskogo." *Filologicheskie nauki. Nauchnye doklady vysshei shkoly* 6(1987):21-27.
- Miller, R. F.. "The Metaphysical Novel and the Evocation of Anxiety: *Melmoth the Wanderer* and *The Brothers Karamazov*, A Case Study," in *Russianness: Studies of a Nation's Identity: In Honor of Rufus Mathewson, 1918-1978*. Ann Arbor, MI: Ardis, 1990, pp. 94-112.
- Milosević, N. *Dostoievski penseur*. L. Koltirine and Z. Hadju-Vidoikovitch, trs. Lausanne: L'Age d'homme, 1988. 279p.

- Minihan, N. N. *On the Influence of the Gospel on the Conception and Main Literary Sources of The Idiot*. 269p. (Ph.d dissertation, Brown University, 1989)
- Mirova-Florin, E. "Polemika kak odna iz produktivnykh form prodolzheniia i razvitiia traditsii v literature: Gor'kii i Dostoevskii." *Zeitschrift für Slawistik* 27,4(1982):553-60.
- Mishra, V. "White's Poetics: Patrick White Through Mikhail Bakhtin." *SPAN: Journal of the South Pacific Association for Commonwealth Literature and Language Studies* 18(1984):54-75.
- Mitchell, G. "Pathological Narcissism and Violence in Dostoevskii's Svidrigailov." *Canadian American Slavic Studies / Revue Canadienne Américaine d'Etudes Slaves* 24,2(Spring 1990):1-18.
- Mitiurev, S. N. *Problemy podrostka v tvorchestve F. M. Dostoevskogo 1870-kh godov*. Tartu: Tartuskii gos. universitet, 1988. 17p. [avtoreferat dissertatsii]
- . *Problemy tvorchestva F. M. Dostoevskogo 1870-kh godov. Posobie po spetskursu dlia studentov-zaochnikov*. Tallinn: Tallinskii pedagogicheskii institut, 1989. 50p.
- Mizzau, M. "Silence à deux voix." *Langages* 85(Mars 1987):41-53. [Krotkaia]
- Mnatsakanian, E. "Znachenie i rol' vospominaniia v khudozhestvennoi praktike. Freid, Dostoevskii, Geine." *Wiener Slawistischer Almanach* 16(1985):37-80.
- Molnár, E. "Az élet-tér mítoszai." *Az elemzés kalandjai* 2(1985):136-48. [Zapiski iz podpol'ia]
- Mondry, H. "Doktor Gertsenshtube—'Obshchehelovek' ili ideia rastvorenii iudaizma v khristianstve?" *Dostoevsky Studies* 9(1989):45-61.
- Moore, J. "William Dean Howells and the Smiling Aspects of Life." *Journal of American Studies* 22(Aug. 1988):255-8. [Howell's essay on Dostoevskii]
- Moravia, A. "Duel' Marksa s Dostoevskim." *Voprosy literatury* 1(1990):266-9.

- Morson, G. S. "Bakhtin, Genres and Temporality." *New Literary History* 22,4(Autumn 1991):1071-92.
- Morrow, N. "The Play of Fate: Dostoevsky's *Crime and Punishment* and Hardy's *Jude the Obscure*," in her *Dreadful Games: The Play of Desire in the Nineteenth Century Novel*. Kent, Ohio: Kent State University Press, 1988, pp. 87-117.
- Motyleva, T. L. "Dva vzgliada na Dostoevskogo: M. de Vogüé i D'erd' Lukach," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 218-27.
- Mouton, C. "La place et l'intérêt de la 'Confession de Stavroguine' dans les Possédés de Dostoïevski." *Annuaire de l'institut de Philologie et d'Histoire orientales et slaves* 27(1985):77-86.
- Murav, H. "The Discourse of Iurodstvo and the Discourse of Psychology in *Crime and Punishment*," in *Issues in Russian Literature Before 1917: Selected Papers of the Third World Congress for Soviet and East European Studies*. J. D. Clayton, ed. Columbus, OH: Slavica, 1989, pp. 162-75.
- . "Representations of the Demonic: Seventeenth Century Pretenders and *The Devils*." *Slavic and East European Journal* 35,1(1991):56-70.
- Mustăţă, I. "Permanentă modelelor în literatura universală. 1. Don Quijote şi prinţul Miskin. 2. Don Quijote şi mişul faustic." *Luceafărul* 36(5 sep. 1987):8; 37(12 sep. 1987):8.
- Nabokov, V. "Fedor Dostoevskii." *Literaturnaia gazeta* 36(5 sentiabria 1990):7.
- Nagy, A. "Epilógus." *Tekintet* 29,1(1989):5-19. [Lukács and Dostoevskii]
- . "Játsszunk Dosztojevskij!" *Confessio* 10,1(1986):76-85. [Lukács and Dostoevskii]
- Naiman, E. "Of Crime, Utopia, and Repressive Complements: The Further Adventures of the Ridiculous Man." *Slavic Review* 50,3(Fall 1991):512-20.
- Nasedkin, N. "Geroi-literator v mire Dostoevskogo," in *Za strokoi uchebnika*. Moskva, 1989, pp. 103-26.

- "Nashi apostoly, nashi uchitel'ia: Fedor Dostoevskii: Statei." *Slovo* 12(1990):48-61.
- Natov, N. "Starorusskie chteniia." *Dostoevsky Studies* 9(1989):271-5.
- Nelson, A. L. "Freedom and the Story of the Grand Inquisitor in *Perromundo*." *Hispanic Literary Studies* 3(1990):249-55.
- Neyraut-Sutterman, M.-T. "à Propos de Bobok." *Revue française de psychanalyse* 52,2(1988):519-22.
- Nikitin, V. A. "Dostoevskii: Pravoslavie i Russkaia ideia." *Sotsiologicheskie issledovaniia* 3(1990):125-31.
- Nikolova, N. I. "Svoeobrazie povestvovatel'noi manery F. M. Dostoevskogo v rasskaze 'Gospodin Prokharchin'," *Visnyk Kyivs'koho universytetu. Literaturoznavstvo, movoznavstvo/Vestnik Kievskogo universiteta. Literaturovedenie, iazykoznanie* 31(1989):48-56.
- Nikonova, L. "Kuznetskii venets." *Ogni Kuzbassa* 3(1988):73-9.
- Nistor, C. "Elemente picaresi în prozele lui Panait Istrati." *Analele Universității din Timișoara. Științe Filologice* 23(1985):53-61.
- Nitzschmann, K. *Psychologische Erkenntnis durch Visualisation: eine Anwendung von Buytendijks "Psychologie des Romans" auf Dostojewskij und Nietzsche*. Regensburg: S. Roderer, 1988. 198p. (*Theorie und Forschung*, bd 60. *Psychologie*, bd. 21.)
- Nosov, S. N. "Problema lichnosti v mirovozzrenii Ap. Grigor'eva i F. M. Dostoevskii," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 52-71.
- _____. "Spor o glavnom." *Voprosy literatury* 6(1988):241-7. [Dostoevskii i Turgenev]
- Novikov, Iu. "Vossozdat' Peterburg Dostoevskogo." *Leningradskaiia panorama* 12(1989):26-9.
- Nuttall, A. D. "Crime and Punishment: Christianity and Existentialism," in *Fyodor Dostoevsky's Crime and Punishment*. H. Bloom, ed. New York: Chelsea House, 1988, pp. 47-63.

- O Dostoevskom: Sbornik statei.* A. L. Bem, ed. Paris: AMGA Editions, 1986. 258p. [articles publiés à Prague en 1929 et 1933 par le Séminaire d'étude de l'oeuvre de Dostoïevski...]
- O Dostoevskom. Tvorchestvo Dostoevskogo v russkoi mysli, 1881-1931 gg.: Sbornik statei.* Sost. Borisov, V. M., Roginskii, A. B. Moskva: Kniga, 1990. 429p.
- Obrazy F. M. Dostoevskogo v illiustratsiakh Il'i Glazunova.* Izd. 2-e. Moskva: Planeta, 1990. 208p.
- O'Connor, K. T. "Rereading *Lolita*: Reconsidering Nabokov's Relationship With Dostoevskij." *Slavic and East European Journal* 33,1(Spring 1989):64-77.
- Offord, D. "The Causes of Crime and the Meaning of Law: *Crime and Punishment* and Contemporary Radical Thought," in *Fyodor Dostoevsky's Crime and Punishment*. H. Bloom, ed. New York: Chelsea House, 1988, pp. 81-101.
- Oldrini, G. "Lukács su Dostoevskij: una messa a punto cronologico." *Giornale Critico della Filosofia Italiana* 68,2(1989):268-70.
- Olesk, U. Perevodcheskie aspekty retseptsii F. M. Dostoevskogo v Estonii." *Uchenye zapiski Tartuskogo gos. universiteta / Tartu riikliku ulikooli toimetised* 879(1990):35-41. (*Trudy po metrike i poetike*)
- Onasch, K. "Der verschwiegene Christus im Werk Dostoevskijs." *Wiener Slavistisches Jahrbuch* 29(1983):69-90.
- Opul'skaia, L. D. "Frantsuzskaia revoliutsiia v suzhdeniakh F. Dostoevskogo i L. Tolstogo." *Izvestiia Akademii nauk SSSR. Seriya literatura i iazyk* 48,6(1989):543-7.
- Ornatskaia, T. I. "God kak zhizn': Iz zapisnoi knizhki A. G. Dostoevskoi." *Literaturnaia gazeta* (16 apr. 1986):6.
- _____. "Redaktsionnyi literaturnyi kruzhok F. M. i M. M. Dostoevskikh (1860-1865 gg.)," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 247-62.
- Ornatskaia, T. and V. Tunimanov. "Al'bom plemianitsy F. M. Dostoevskogo," in *Leningradskaiia panorama*. Leningrad, 1988, pp. 350-65.

- Ortega-i-Gasset, Kh. "Dostoevskii i Proust." *Daugava* 11(1989):104-9.
- Ortiz Armengol, P. "?Leyo Galdos 'Crimen y castigo?'" in *Actas del Tercer Congreso Internacional de Estudios Galdosianos, II*. Las Palmas: Excmo. Cabildo Insular de Gran Canaria, 1990, pp. 123-32.
- Osipov, Iu. "Iabloki iz sada Dostoevskogo," in *"Minuvshee menia ob"emlet zhivo..."* Iu. Osipov, comp. Moskva: Sovremennik, 1989, pp. 346-57.
- "Oskar Uail'd o Dostoevskom." *Literaturnoe obozrenie* 6(1988):94-5.
- Ostojić, L. "Fjodor Mihajlovič Dostojevski--Evald Shorm: *Braca Karamazovi*." *Odjek* 44,3-4(1991):17.
- Othman, H. "Dostojevskij och Strindberg." *Horisont* 5(1988):68-84.
- Ovchinnikova, L. V. *Tvorchestvo F. M. Dostoevskogo i fol'klor: Itogi i perspektivy izucheniiia*. Moskva: Moskovskii gos. zaочnyi pedagogicheskii institut, 1989. 12p. [rukopis]
- Pachasa, A. "Time for Emir Kusturica (The Adaptation of Dostoevski's *Crime and Punishment*)." *American Film* 15,11(1990):40-2.
- Pachini, D. "Dukhovnoe zaveshchanie Dostoevskogo." *Izvestiia Akademii nauk SSSR. Seriiia literatura i iazyka* 49,4(1990):328-40.
- Pálfi, A. "A belső beszéd metanyelvi funkciója a *Bűn és bűnhődés* narratív építkezésében." *Studia Russica* 11(1987):205-56. [Prestuplenie i nakazanie]
- Palumbo, D. "Coincidence, Irony, and the Theme of the Fortunate Fall in *Crime and Punishment*." *University of Dayton Review* 18,3(Summer 1987):37-47.
- Panaiotov, P. "F'odor Dostoevski: vd"khnoviteliat." *Septemvri* 5(1990):193-208.
- Papagiorges, K. *Dostogiephski*. Athena: Ekdoseis Kastaniote, 1990. 385p.
- Paramonov, B. "Slavianofil'stvo." *Grani* 50,135(1985):190-259. [Tolstoi, Dostoevskii, Blok]

- Pareyson, L. "Pointless Suffering in *The Brothers Karamazov*." *Cross Currents* 37(Summer-Fall 1987):271-86.
- Parlej, P. "Pitfalls of Dialogicality." *Connections* (1990):46-64.
- Pasini, G. "Il contrasto generazionale tra 'padre e figli' nella letteratura russa moderna." *Vita e Pensiero* 73,5(1990):383-9. [Dostoevskii and Turgenev]
- Paternu, B. "Estetika *Dveh Brezen v Bratih Karamazovih*." *Delo* 31(20.07.1989):166.
- _____. _____. *Slavisticna revija* 37,4(1989):385-401.
- Patterson, D. "Dostoevsky's *Dvoinik* per Lacan's *Parole*," in his *The Affirming Flame: Religion, Language, Literature*. Norman, Oklahoma: University of Oklahoma Press, 1988, pp. 58-76.
- Pavuk, M. "F. M. Dostoevskii—velichaishii realist, master slova i mysli." *Przegląd rusycystyczny* 11,1(1988):114-20.
- Peace, R. "Some Dostoevskian Themes in the Work of Maxim Gorki." *Russian Literature* 24,4(1988):525-38.
- Pecherskaia, T. I. "Osobennosti povestvovaniia v 'Diadiushkinom sne' Dostoevskogo," in *Zhanrovo-stil'evoe edinstvo khudozhestvennogo proizvedeniia*. Novosibirsk: 1989, pp. 63-9.
- _____. *Poetika povestei F. M. Dostoevskogo, 1840-1860-kh gg.* Tomsk: Tomskii gos. universitet, 1989. 16p. [avtoreferat dissertatsii]
- Pechey, G. "Boundaries versus Binaries: Bakhtin In/Against the History of Ideas." *Radical Philosophy* 54(Spring 1990):23-31.
- Peckham, S. "The Perspectives of Space: Dostoevsky's Monasteries." *Encounter* 74(June 1990):44-7.
- Pederin, I. "Franz Werfels Beziehungen zu Tolstoj und Dostojewski." *Österreich in Geschichte und Literatur* 27,2(1983):91-9.
- Pejovic, M. *Proust et Dostoïevski. Étude d'une thématique commune*. Paris: Nizet, 1987. 419p.

- Peppard, V. "The Acoustic Dimensions of *Crime and Punishment*." *Dostoevsky Studies* 9(1989):143-55.
- Peterson, E. H. "Recovering a Passion For God." *Leadership* 11(Winter 1990):64-71. [Dostoevsky and Christian ministry]
- Piretto, G. P. *Da Pietroburgo a Mosca: le due capitali in Dostoevskij, Belyj, Bulgakov*. Milano: Guerini studio, 1990. 131p. (*Collana blu*, 10)
- Pike, C. "Dostoevsky's 'Dream of a Ridiculous Man': Seeing is Believing," in *The Structural Analysis of Russian Narrative Fiction*. J. Andrew, ed. Keele: Essays in Poetics, 1984, pp. 26-63. (*Essays in Poetics Publications*, 1)
- Plascencia Moncayo, J. L. *La relación entre la antropología y la cristología en la obra de Fiodor M. Dostoyevski*. 750p. (Th.d dissertation, Pontificia Universitas Gregoriana (Vatican), 1988)
- Podchinenov, A. V. "Modifikatsiia kontseptsii 'malen'kogo cheloveka' v rannikh proizvedeniiakh F. M. Dostoevskogo," in *Modifikatsiia khudozhestvennykh form v istoriko-literaturnom protsesse*. Sverdlovsk, 1988, pp. 51-8.
- _____. "Romanticheskie traditsii v rannem tvorchestve Dostoevskogo i Saltykova-Shchedrina," in *Soderzhanie i forma v iazyke i literature*. Sverdlovsk, 1988, pp. 55-67. [*rukopis*]
- Podkopaeva, I. A. "Obraz Zh.-Zh. Russo v romane *Ispoved'* i kniaz' Myshkin: Skhodstvo i razlichie variantov 'estestvennogo' cheloveka," in *Tipologiya literaturnogo protsessa*. Perm', 1988, pp. 71-81.
- Poliakova, E. G. "Byloe i dumy A. I. Gertsena kak ob'ekt polemika v Besakh F. M. Dostoevskogo (k voprosu o prototipakh S. T. Verkhovenskogo)." *Vestnik Moskovskogo universiteta* 3(1989):73-7.
- Polka, B. "Psychology and Theology in *The Brothers Karamazov*: 'Everything is Permitted' and the Two Fictions of Contradiction and Paradox." *Literature and Theology* 5(September 1991):253-76.
- Polonskii, V. "Stat'ia chetvertaia. Nikolai Stavrogin i roman *Besy*," in his *O literature: Izbrannye raboty*. Moskva: Sovetskii pisatel', 1988, pp. 317-43.

- _____. "Stat'ia pervaiia. Bakunin i Dostoevskii," in his *O literature: Izbrannye raboty*. Moskva: Sovetskii pisatel', 1988, pp. 242-70.
- _____. "Stat'ia tret'ia. Otvet Leonidu Grossmanu," in his *O literature: Izbrannye raboty*. Moskva: Sovetskii pisatel', 1988, pp. 280-317.
- Polozkova, S. A. "Tret'i nauchnye chteniia Dostoevskii i sovremennost' v Staroi Russe." *Russkaia literatura* 4(1988):244-9.
- Pomerants, G. *Otkrytost' bezdne: Etiudy o F. M. Dostoevskom*. New York: Liberty Publishing House, 1989. 469p.
- _____. _____. Moskva: Sovetskii pisatel', 1990. 384p.
- Pope, R. and J. Turner. "Toward Understanding Stavrogin." *Slavic Review* 49,4(Winter 1990):542-53.
- Popov, V. "F. M. Dostoevskii i slavianofily." *Slavia Orientalis* 36,3-4(1987):621-36.
- _____. "Shafarevich i Dostoevskii: Spor o sotsializme." *Kuban'* 6(1990):88-91.
- Popova, L. A. "Irratsionalizm i individualizm kak osnova interpretatsii L. Shestovym eticheskikh vozzrenii F. M. Dostoevskogo," in *Etika i estetika*. Kiev, 1989, v. 32, pp. 115-22.
- Popović, Z. "Za ustavleno vreme." *Letopis Matice srpske* 163, 440,6(dec. 1987):1020-1. [*Prestuplenie i nakazanie*]
- Posner, R. A. "The Literary Indictment of Legal Injustice," in his *Law and Literature: A Misunderstood Relation*. Cambridge, MA: Harvard University Press, 1988, pp. 132-75.
- Pribić, R. "Female Characters in Dostoevsky's Pre-Siberian Work." *Dostoevsky Studies* 9(1989):163-70.
- Proiaeva, E. "Slovo v romane. Traditsii i novatorstvo," in *Nasledie klassiki i sovremennost'*. Frunze, 1987, pp. 26-34. [poetics of *Brat'ia Karamazovy*]
- _____. "Struktura kharaktera v proizvedeniiakh F. M. Dostoevskogo i V. Shukshina," in *Zhanrovo-stilevaia evoliutsiia realizma*. Frunze, 1988, pp. 43-56.

- Pushkarev, A. A. *Evoliutsiia "neklassicheskogo" tragizma v sovremennykh epicheskikh zhanakh*. Kemerovo: Kemerovskii gos. universitet, 1989. 13p. [rukopis'] [Dostoevskii, Camus, Muzil]
- Quesada Soto, A. "Apuntes sobre la alienación y la novela (Balzac y Dostoyevski)." *Revista de filosofía de la Universidad de Costa Rica* 24(1986):235-50.
- Rabinovich, V. S. "F. M. Dostoevskii i O. Khakslī," in *Soderzhanie i forma v iazyke i literature*. Sverdlovsk, 1988, pp. 89-92. [rukopis']
- Raine, C. "Belly Without Blemish: Golding's Sources," in *William Golding: The Man and His Books: A Tribute on His 75th Birthday*. J. Carey, ed. London: Faber and Faber, 1986, pp. 101-9. [Dostoevsky, Huxley, James, Kipling]
- Rak, V. D. "1. K. I. Nemshevich—sotrudnik Epokhi. 2. Utochnenie odnoi zapisi v tetradī 1875-1876 gg.," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 267-71.
- Rao, A. R. "Kirillov in *The First Circle*." *The Literary Endeavour* 6,1-49(1985):45-54.
- Razny, A. *Fiodor Dostojewski-filozofia czlowieka a problemy poetyki*. Kraków: Uniwersytet Jagiellonski, 1988. 154p. (Rozprawy Habilitacyjne, nr. 151)
- Razny, A. and A. Kleiber. "Darstellung einer neuen moralischen Krise im Werk Dostoevskijs." *Wissenschaftliche Zeitschrift. Gesellschaftswissenschaftliche Reihe/Friedrich-Schiller-Universität Jena* 38,1(1989):27-33.
- Razumovskaia, T. F. "Nravstvenno-filosofskaia problematika romana K. Uilsona *Neobkhodimye somneniia* i traditsiia F. Dostoevskogo," in *Literaturnye sviazi traditsii v tvorchestve pisatelei Zapadnoi Evropy i Ameriki XIX-XX vv.* Gor'kii: 1990, pp. 77-86.
- Reber, N. *Dostojewskij's Brüder Karamasow*. München: Kyril & Method Verlag, 1990. 220p.
- Reeve, F. D. *The White Monk: An Essay on Dostoevsky and Melville*. Nashville, TN: Vanderbilt University Press, 1989. 186p.

Reifman, P. S. "Dostoevskii i Chernyshevskii, vesna 1862 g." *Uchenye zapiski Tartuskogo gos. universiteta/Tartu riikliku ulikooli toimetised* 822(1988):34-47. (*Trudy po russkoi i slavianskoi filologii*)

_____. "Tri romana." *Uchenye zapiski Tartuskogo gos. universiteta/Tartu riikliku ulikooli toimetised* 883(1990):87-101. (*Trudy po russkoi i slavianskoi filologii*) [*Chto delat'?, Prestuplenie i nakazanie, Ottsy i deti*]

Reissner, E. "Zwischen Humanistischem Utopismus und kritischem Realismus: Zur Genesis der aesthetischen Konzeption des jungen F. M. Dostoevskij," in *Colloquium Slavicum Basiliense: Gedenkschrift für Hildegard Schroeder*. H. Riggenschach, F. Keller, eds. Bern: P. Lang, 1981, pp. 557-79.

Remizov, A. M. "Potainia mysli". Publikatsiia L. A. Iezuitovoi," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 297-313.

_____. "Zvezda—Pelen." *Treći program - Radio Sarajevo* 15,57-58(1987):675-703.

Renard, P. "Bove ou l'Inventaire du soupçon." *Roman 20-50* 5(1988):99-104. [Bove, Sarraute, Dostoyevsky]

Renaux, S. "Paralelismos entre William Wilson e Sr. Goliadkin, os 'duplos' de Poe e Dostoevski." *Estudos Anglo-Americanos* 7-8(1983-1984):16-42.

Režábek, R. "Běl'inskij a Dostojevskij." *Slavica Slovaca* 23,2(1988):148-50.

Richardson, R. E. "Svidrigailov and the 'Performing Self.'" *Slavic Review* 46,3/4(Fall/Winter 1987):540-52.

Richert, J. *Die Mär vom Mantel: Dostoevskijs Roman "Arme Leute"*. (Diss., Univ. Erlangen, 1985)

Robakidze, G. "Dzhuta, ili po sledam Dostoevskogo." *Literaturnaia Gruzii* 12(1988):94-103.

Rolland, J. *Dostoievski: La question de l'autre*. Rieux-en-Val: Ed. Verder, 1983. 174p.

- Rose, S. "Subhumanity: The Philosophy of the Absurd." *Epiphany* 8(Spring 1988):42-55.
- Rosen, N. "Freud on Dostoevsky's Epilepsy: A Revaluation." *Dostoevsky Studies* 9(1989):107-25.
- Rossosh, G. G. *Voobrazhaemyi dialog s F. M. Dostoevskim: O natsional'nom samosoznanii i mezhnatsional'nykh otnosheniakh, o vere i neverii, mire i voine. Mezhdunarodnyi obshchedostupnyi klub TT (Tret'e tysiacheletie). Moskva: Prometei, 1990. 133p. (U kostra. Serial lichnoi perepiski, dialogov, disputov, ispovedei i propovednichestva, v. 1)*
- Rowe, W. W. "Dostoevsky," in his *Patterns in Russian Literature II: Notes on Classics*. Ann Arbor, MI: Ardis, 1988, pp. 53-83.
- Royal, C. A. *The Devil's Dialectic: "Chronos" and the Critique of Synthesis*. (Ph.d dissertation, University of Washington, 1989) [Hoffman, Dostoevsky, Huysmans, Nerval]
- Rudnicki, A. *100 lat temu umarl Dostojewski*. Kraków: Wydawnictwo literackie, 1989. 201p.
- Rusitashvili, M. K. *F. M. Dostoevskii i literaturnyi protsess 90-godov XIX veka*. Moskva: Moskovskii gos. universitet, 1988. 23p. [avtoreferat dissertatsii]
- _____. "Zhivaia traditsiia." *Trudy. Tbilisskii universitet. Sovet molodykh uchenykh/Sromebi. Tbilisis universiteti. Akh'algazrda meunierta sabcho* 14(1987):263-9. (*Seriia gumanitarnykh i obshchestvennykh nauk*) [Chekhov and Dostoevskii]
- Ruttenburg, N. *Melville and Dostoevsky: Theorists of the Lie*. 295p. (Ph.d dissertation, Stanford University, 1988)
- Ruttner, M. "Iazyk i stil' v opisanií obraza Napoleona v romanakh Tolstogo *Voina i mir* i Dostoevskogo *Prestuplenie i nakazanie*." *Russian Literature* 30,2(1991):253-72.
- Sahni, Kalpana. "Oriental Phantoms: Dostoevsky's Views on the East." *Social Scientist* 14,7(158)(July 1986):36-45.
- Saraskina, L. I. *Biesy—roman-preduprezhdenie*. Moskva: Sovetskii pisatel', 1990. 480p.

- _____. "Dostoevskii--'chei' on?" *Literaturnaia gazeta* 6(7 fevr. 1990):3.
- _____. "Dostoevskii i Akutagava: Zametki russkogo chitatelia," in *100 let russkoi kul'tury v Iaponii*. Moskva, 1989, pp. 148-97.
- _____. "Pravo na vlast': Razmyshliaia nad pervoistochnikom." *Oktiabr'* 7(1989):183-203. [Besy]
- _____. "Slovo zvuchashchee, slovo voploshchennoe (Sochiniteli v proizvedeniiakh Dostoevskogo)." *Voprosy literatury* 12(1989):99-130.
- _____. "V koordinatakh ponimaniia." *Voprosy literatury* 7(1989):60-67. ["Po povodu stat'i D. F. Metloka 'Literatura i politika: Fedor Dostoevskii'."]
- _____. "Vremia v Besakh F. M. Dostoevskogo," in *Kontekst 1988*. Moskva: Nauka, 1989, pp. 64-102.
- _____. "Vykhodia iz bezgranichnoi svobody...': Model' Besov v romane B. Mozhaeva *Muzhiki i baby*." *Oktiabr'* 7(1988):181-99.
- Sas'kova, T. V. "Simvolistskii 'mif' o Dostoevskom," in *Traditsii i novatorstvo russkoi prozy XIX veka*. Gor'kii, 1988, pp. 66-72.
- Savchenko, N. "O tvorchestve Dostoevskogo semipalatinskogo perioda," in *Tvorcheskaiia individual'nost' pisatel'ia i vzaimodeistvie literatur*. Alma-Ata: 1988, pp. 17-21.
- Sazhin, V. N. "Ob odnom obshchem motive u Dostoevskogo i Nekrasova," in *Nekrasovskii sbornik*. Leningrad: 1988, v. 9, pp. 108-9.
- Scharpé, J. "Zerkalo drevnei Rusi: 'V lesakh' i 'Na gorakh' Mel'nikova-Pecherskogo; tselovanie zemli u Dostoevskogo i v galikanskoi liturgii." *Slavica Gandensia* 12(1985):181-90.
- Schmidt, H. "Turgenev, Dostoevskii i Germaniia v 1867-1872 gody." *Bolgarskaia rusistika* 2(1989):11-16.
- Schnaith, N. "Un dialogo secreto entre Dios y el Diablo: Dostoievski y Nietzsche." *Quimera* 7(1981):31-6.
- Schultz, Ch. "Das Bild 'Goldenen Zeitalters' bei Dostoevskij." *Zeitschrift für Slawistik* 35,2(1990):179-86.

- _____. "Wunder, Geheimnis und Autorität'. Zum Funktionswandel einer Dostoevskij. Reminiszenzz bei L. Leonov und C. Ajtmatov," in *Erbeverhältnis und Traditionsbildung in sozialistischen Literaturen: Beiträge des 3. Scholochow-Symposiums mit internationaler Beteiligung an der Karl-Marx-Universität Leipzig am. 24., 25., und 26. April 1985*. Leipzig: Karl-Marx-Universität, 1986, pp. 87-91.
- Sedov, K. F. "O nekotorykh osobennostiakh povestvovatel'noi struktury romana F. M. Dostoevskogo *Besy*." *Filologicheskie nauki. Nauchnye doklady vysshei shkoly* 6(1989):19-24.
- Segura, C. "Ética y religión en el *Gran Inquisidor* de Dostoievski." *Thémata* 5(1988):135-42.
- Seleznev, Iu. *Dostoevskii*. 3-e izd. Moskva: Molodaia gvardiia, 1990. 541p.
- Semenova, S. "'Vysshiaia ideia sushchestvovaniia': Tolstoi, Dostoevskii, Fedorov," in her *Preodolenie tragedii: "Vechnye voprosy" v literature*. Moskva: Sovetskii pisatel', 1989, pp. 99-164.
- _____. "'Vysshiaia ideia sushchestvovaniia' u Dostoevskogo." *Voprosy literatury* 11(1988):166-95.
- Seredenko, I. I. *Khudozhestvennoe vremia v romane F. M. Dostoevskogo "Podrostok"*. Tomsk: Tomskii gos. pedagogicheskii institut, 1988. 10p. [rukopis']
- Shapiro, L. "A Story of Incompatibility: Dostoevsky and Turgenev," in his *Russian Studies*. E. Dahrendorf, ed. New York: Viking, 1987, pp. 338-43.
- Shapovalov, V. "They Came from Bleak House." *Dostoevsky Studies* 9(1989):201-6.
- Shatokhin, V. M. *Antiburzhuznaia napravlennost' nraivstvennoi filosofii F. M. Dostoevskogo*. Ivano-Frankovsk: Ivano-Frankovskii gos. ped. institut, 1988. 18p. [rukopis']
- _____. "Vira i ateizm Fedora Dostoevs'koho." *Liudyna i svit* 12(1988):42-5.
- Shchennikov, G. K. "Traditsii Dostoevskogo v esteticheskikh printsipakh 'Mira iskusstva'," in *Sergei Diagilev i khudozhestvennaia kul'tura XIX-XX vekov*. Perm': 1989, pp. 37-53.

- Shelepin, V. A. *F. M. Dostoevskii: "Prestuplenie i nakazanie": Opyt izucheniia v srednei shkole*. Moskva: Nauchno-issledovatel'skii institut shkol, 1989. 123p.
- Shenshin, V. K. "Ideologicheskii roman F. M. Dostoevskogo i ego mesto v tipologii filosofskikh epicheskikh zhanrov," in *Tipologiiia literaturnogo protsessa*. Perm': 1988, pp. 98-110.
- . "Tip 'geroia-ideologa' v khudozhestvennoi sisteme A. M. Gor'kogo i tvorcheskii opyt F. M. Dostoevskogo," in *Problemy tipologii literaturnogo protsessa: (Na materiale sovetskoi literatury)*. Perm': Permskii gos. universitet, 1989, pp. 30-41.
- . *Traditsii ideologicheskogo romana F. M. Dostoevskogo v sovetskom romane 1920-kh godov*. Sverdlovsk: Uralskii gos. universitet, 1989. 30p. [avtoreferat dissertatsii]
- Shestov, L. "Dostoevskii i Nitsshe. Filosofiiia na tragediia." *Noosfera* 1(1990):52-71.
- . *Dostojewski i Nietzsche. Filozofia tragedii*. C. Wodzinski, tr. Warszawa: Czytelnik, 1987. 253p.
- Shianova, I. A. "Voskresenie L. N. Tolstogo i Zapiski iz Mertvogo doma F. M. Dostoevskogo," in *Problemy metoda i zhanra*. Tomsk, 1989, v. 15, pp. 205-18.
- Shukin, V. "Dva realista. O skhodstve i razlichii ustanovok prakticheskogo razuma Dostoevskogo i Belinskogo." *Dissertationes Slavicae. Sectio historicae litterarum/Slavistische Mitteilungen/Materialy i soobshcheniia po slavianovedeniiu* 18(1986):209-26.
- Shkutov, S. "Problem ut za vinata u Sofokul, Shekspir i Dostoevskii." *Rodna rech* 8(1988):55-9.
- Sicher, E. "The Boundaries of Space in the Modern Literary Text: Balzac, Dostoevsky, Dickens," in *Proceedings of the XIIth Congress of the International Comparative Literature Association/Actes du XIIe Congrès de l'Association Internationale de Littérature Comparée, München, 1988*. München: Iudicium Verlag, 1990, v. 3, pp. 306-9.
- Sielicki, F. "Międzywojenne opinie polskie o powiązaniach Dostojewskiego z literaturą zachodnią." *Slavia Orientalis* 38, 1-2(1989):111-21.

- Siles Salinas, J. "Dostoyevski y el cristianismo." *Boletín de la Academia Hondureña de la Lengua* 24,26(1982):261-5.
- Sinaiski, N. "Otgosloski Dostoevskogo u dvukh bel'giskikh pisatelei." *Dostoevsky Studies* 9(1989):193-200.
- Siniakova, L. N. "Dnevnik pisatel'ia" F. M. Dostoevskogo za 1876 god kak ideino-khudozhestvennoe edinstvo. Tomsk: Tomskii gos. universitet, 1988. 19p. [avtoreferat dissertatsii]
- Slattery, D. "Is Memory Metaphorical or Is Methaphor Memorial? Dostoevsky's *The Peasant Marey*," in *Ambiguities in Literature and Film. Papers From the Seventh Annual Florida State University Conference on Literature and Film*. Braendlin, H. P., ed. Tallahassee: Florida State Univeristy Press, 1988, pp. 23-32.
- Sloan, J. "The Literary Affinity of Gissing and Dostoevsky: Revising Dickens." *English Literature in Transition* 32,4(1989):441-53.
- Smith, J. "'Stavrogin's Confession' and Religious Existentialism." *University of Dayton Review* 18,3(Summer 1987):37-47.
- Smith, K. "Dialog As A Basis For Novelistic Structure--A Reexamination of the So-Called Polyphany and Intertextuality in Dostoevsky and Robbe-Grillet." *AUMLA: Journal of the Australasian Universities Language and Literature Associations* 74(1990):124-35.
- _____. "Voyeurism and the Void of Self: The Problem of Human Identity in Robbe-Grillet's *Le Voyeur* and Dostoevsky's *Crime and Punishment*." *New Zealand Journal of French Studies* 9,2(1988):34-42.
- Smith, L. *The Elusive Confessant: A Study of Author and Character in Dostoyevsky, Mauriac, and O'Conner*. 227p. (Ph.d dissertation, University of Texas at Austin, 1986)
- Sokhriakov, Iu. I. "Chelovek i priroda v tvorchestve F. M. Dostoevskogo," in *Traditsii i novatorstvo russkoi prozy XIX veka*. Gor'kii: 1988, pp. 48-56.
- Solov'ev, V. "Pismo do Lev Tolstoi. Rech. za Dostoevski." *Letopisi* 3(1991):174-80.
- Solov'ev, V. "Stat'i pis'ma." *Novyi mir* 1(1989):194-234. [includes "Neskol'ko slov po povodu 'zhestokosti'"]

- Somerwil-Ayrton, S. K. *Poverty and Power in the Early Works of Dostoevskij*. Amsterdam: Rodopi, 1988. 253p. (*Studies in Slavic Literature and Poetics*, v. 13)
- Soudek, I. H. "2+2=5: Symbol of Tyranny or Freedom in the Technological Society: A Study of the Number Symbol in Orwell's 1984 and Dostoevsky's *Notes From the Underground*." *Bulletin of Science, Technology & Society* 9,4(1989):234-7.
- Sozina, E. K. "Siuzhetno-obraznye tsitatsii F. M. Dostoevskogo v tvorchestve M. N. Al'bova 1860-1870-kh gg.," in *Soderzhanie i forma v iazyke i literature*. Sverdlovsk: 1988, pp. 69-79. [rukopis']
- Spiegel, J. *Laughter in "Crime and Punishment": Its Forms, Functions, and Implications*. 222p. (Ph.d dissertation, Columbia University, 1986)
- Spiridon, M. "Two Aspects of Dialogism: Martin Preda and Dostoevski." *Cahiers roumains d'études littéraires* 2(1986):85-96.
- Spivak, M. L. "Basnia kapitana Lebiadkina 'Tarakan' v sisteme motivov tvorchestva F. M. Dostoevskogo," in *Ideinaia napravlennost' i kompozitsionnyi stroi khudozhestvennogo proizvendeniia*. Perm': 1988, pp. 40-50. [rukopis']
- _____. "Disgarmoniia i ee vidy v portretnykh zarisovkakh F. M. Dostoevskogo," in *Portret v khudozhestvennoi proze*. Syktyvkar: 1987, pp. 25-35.
- _____. "Semantika nepogody v tvorchestve F. M. Dostoevskogo," in *Eticheskie printsipy russkoi literatury i ikh khudozhestvennoe voploshchenie*. Perm': 1989, pp. 80-90.
- _____. "Vzaimodeistvie tragicheskogo i komicheskogo v romanakh Dostoevskogo," in *Tipologiya literaturnogo protsessa*. Perm': 1988, pp. 81-91.
- Stanton, L. J. "Zedergol'm's *Life of Elder Leonid of Optina* as a Source of Dostoevsky's *The Brothers Karamazov*." *Russian Review* 49,4(October 1990):443-455.
- Starosel'skaia, N. D. "Odin iz samykh neobkhodimykh pisatelei: F. M. Dostoevskii i Oe Kendzaburo," in *100 let russkoi kul'tury v Iaponii*. Moskva: 1989, pp. 209-23.

- _____. "'Uchitsia u russkoi literatury' (F. M. Dostoevskii v tvorchestve Oe Kendzaburo)," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 228-42.
- _____. "V kontekste epokhi." *Voprosy literatury* 4(1988):251-6.
- Stepanian, K. "Davaite poslushaem Dostoevskogo..." *Voprosy literatury* 5(1988):215-25.
- Stepanova, T. A. *Simvolicheskie obrazy detei v tvorchestve F. M. Dostoevskogo*. Moskva: MGU, 1988. 21p. [rukopis']
- _____. "Tema detstva v tvorchestve Dostoevskogo." *Vestnik Moskovskogo universiteta. Serii 9. Filologiya* 4(1988):88-93.
- Stępień, J. "Pan Zeromski. --Rozmowa z duchem Fiodora Dostojewskiego. --Geniusz." *Przemiany* 7(1989):5.
- Stewart, M. G. *The Festive Irony of Carnival: Comic Affirmation in Don Quixote, The Brothers Karamazov, and The Reivers*. 235p. (Ph.d dissertation, University of Dallas, 1980)
- Stiebert, K. "'Da es Zeit wird, an Gott zu denken': Christliche Motive in der sowjetischen Gegenwartsliteratur." *Reformatio* 36,4(August 1987): 254-63.
- Stoffels, A. "La relation Bernanos - Dostoïevski," in *Études Bernanosiennes 19: Confrontations (2)*. M. Estève, ed. Paris: La revue des lettres modernes, 1988, pp. 29-41. (*La revue des lettres modernes*, no. 857-864)
- Stojanovic, D. *Dostojewski und Thomas Mann lesen: Von der Notwendigkeit und Fragwürdigkeit des Deutens*. Frankfurt am Main; New York: P. Lang, 1987. 188p. (*Bochumer Schriften zur deutschen Literatur*, bd. 2)
- _____. "Metafizika i Braca Karamazovi." *Letopis Matice srpske* 165, 444,4(1989):358-84.
- Sutton, J. "Three Perspectives on Faith and Freedom," in *Ideology in Russian Literature*. R. Freeborn and J. Grayson, eds. New York: St. Martin's Press, 1990, pp. 79-95. [Solovev, Tolstoy, Dostoevsky]

- Swediuk-Cheyne, H. "Dostoevsky's Grand-Inquisitor and Schiller's Marquis-Posa: Philanthropists or Tyrants?" *Germano-Slavica* 6,5(1990):299-309.
- Szikora, J. "Gondolatok a Karamazov testvérek dramatizációja kapcsán." *Hevesi szemle* 14,1(1986):69-73; 14,2(1986):75-78. [*Brat'ia Karamazovy*]
- Szilárd, L. "Jung előfutára? Dosztojevszkij a bálványteremtésről." *Medvetanc* 2/3(1985):167-83. [Jung's predecessor? Dostoevskii and the creation of icons.]
- Tarasov, B. "Chto s nami proiskhodit?: Vopros odnogo dialoga," in *Chto s nami proiskhodit?* Moskva: 1989, v. 1, pp. 163-80.
- . "Otchet o vidennom, slyshannom i prochitanom," in F. M. Dostoevskii *Dnevnik pisatelja: Izbrannye stranitsy*. Moskva, 1989, pp. 5-34.
- . "Urok iz klassiki: Dostoevskii i sovremennost'." *Moskva* 5(1989):186-95.
- Teitelboim, V. "Los pasos contados de Raskolnikov." *Plural: Revista Cultural de Excelsior* 17,2,194(1987):42-5.
- Tekla, D. "Byron's Underground Manfred." *The Comparatist* 14(1990):5-14. [*Manfred and Notes From the Underground*]
- Teofilov, M. "Pererastanie dokumental'nogo materiala v khudozhestvennyi v *Zapiskakh iz Mertvogo doma* F. M. Dostoevskogo." *Bolgarskaia rusistika* 4(1988):11-18.
- Teplinskii, M. V. "Ozhigina L. A." *Russkaia literatura* 4(1988):116-19. [*korrespondentka Dostoevskogo*]
- Terras, V. *The Idiot, An Interpretation*. Boston: Twayne Publishers, 1990. 106p.
- . "The Metaphysics of the Novel-Tragedy: Dostoevsky and Viacheslav Ivanov," in *Russianness: Studies on a Nation's Identity: In Honor of Rufus Mathewson, 1918-1978*. Ann Arbor, MI: Ardis, 1990, pp. 153-65.

Thieulin, J. "Dostoevskij: un plaidoyer pour la culture." *Revue des Études slaves* 58,2(1986):197-203.

_____. *La Place du "Journal d'un Écrivain" dans l'oeuvre de F. M. Dostoevsky*. (Thèse de Doctorat, 3e cycle: Études slaves, Université de Paris-Sorbonne, 1983)

Thompson, D. O. *The Brothers Karamazov and the Poetics of Memory*. Cambridge; New York: Cambridge University Press, 1991. 358p.

Tikhomirov, S. "V poiskakh utrachennogo sveta: Mir detstva v otechestvennoi klassike." *Detskaia literatura* 9(1989):13-18. [Aksakov, Dostoevskii, Tolstoi et al.]

Tikhomirova, E. V. *Roman S. P. Zalygina Posle buri*. Leningrad: LGU, 1989. 11p. [rukopis'] [*Usvoenie khudozhestvenno-filosofskogo opyta F. M. Dostoevskogo*]

Timčenko, N. "Antropološke dileme Fjodora Dostojevskog." *Stremljenja* 29,1-2(1989):13-35.

Timmer, C. B. "Autobiografie of antibiografie? Een Dialoog." *Maatstaf* 36,9-10(1988):3-14.

_____. *Geld en goed bij Dostojevski: vier essays*. Amsterdam: De Arbeiderspers, 1990. 150p.

_____. "Herzen, Toergenjev en Dostojevski." *Maatstaf* 36,7(1988):2-10.

_____. "Het Geneefse dagboek van Anna G. Dostojevskaja: 1867." *Maatstaf* 30(11-12(1982):121-42.

_____. "De Idioot als geldroman." *Maatstaf* 31,5(1983):32-59.

Tiun'kin, K. I. and M. M. Stakhanova. "Opyt o cheloveka," in F. M. Dostoevskii. *Vozarashchenie cheloveka*. Moskva: Sovetskaiia Rossiia, 1989, pp. 5-38.

Todd, W. "Brat'ia Karamazovy i poetika serializatsii." *Studia Russica* 11(1987):268-79.

Todorov, T. "Notes From the Underground," in his *Genres in Discourse*. C. Porter, tr. Cambridge; New York: Cambridge University Press, 1990, pp. 72-92.

- Tomilov, V. G. "F. M. Dostoevskii," in his *Bor'ba s neosokratizmom v russkoi literature XIX veka*. Tomsk: Izd-vo Tomskogo universiteta, 1988, pp. 151-67.
- Torop, P. "Perevoploshchenie personazhei v romane F. Dostoevskogo *Prestuplenie i nakazanie*." *Uchenye zapiski Tartuskogo universiteta / Tartu riikliku ulikooli toimetised* 831(1988):85-96. (*Trudy po znakovym sistemam*, 22)
- Trifonov, IU. "Nechaev, Verkhovenskii i drugie...," in F. M. Dostoevskii. *Besy*. Vladivostok, 1989, pp. 5-12.
- Troyat, H. *Dostoïevski*. Veviers-Paris: Marabout, 1983. 402p. (*Marabout université*, 386)
- _____. *Dostoïevski*. Bruxelles: Marabout, 1986. 402p.
- Trufanova, I. V. "Kombinatornye prerashcheniia smysla: (Na materiale leksiki i frazeologii F. M. Dostoevskogo)," in *Slovo i frazeologizm v sisteme i tekste*. Krivoi Rog: 1989, pp. 22-31. [*rukopis'*]
- _____. "Stilisticheskie funktsii okkazional'nykh frazeologizmov u F. M. Dostoevskogo," in *Leksika i slovoobrazovanie russkogo iazyka*. Moskva: 1989, pp. 98-111. [*rukopis'*]
- Tsits, M. I. "Siuzhetno-kompozitsionnye funktsii kursiva v 'Krotkoi' F. M. Dostoevskogo," in *Zhanr i kompozitsiia literaturnogo proizvedeniia*. Petrozavodsk: Petrozavodskii gos. universitet, 1988, pp. 103-9.
- Tunimanov, V. A. "*Milochka* S. P. Pobedonostseva i *Slaboe serdtse* F. M. Dostoevskogo," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 243-7.
- Turkevich, L. "The Religious Aspect of Dostoevsky's *Idiot*." *St. Vladimir's Theological Quarterly* 33,4(1989):377-91.
- Tvardovskaia, V. A. *Dostoevskii v obshchestvennoi zhizni Rossii, 1861-1881*. Moskva: Nauka, 1990. 339p.
- _____. "'Ekonomicheskoe povetrie' v tvorchestve Dostoevskogo," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 126-58.

- _____. "Put' k Dostoevskomu (Spor o mirovozzrenii pisatel'ia)," in *Istoriia SSSR v sovremennoi zapadnoi nemarksistskoi istoriografii: Kriticheskii analiz*. A. N. Sakharov, ed. Moskva: Nauka, 1990, pp. 83-99.
- _____. "Religiozno-nravstvennaia utopiia F. M. Dostoevskogo." *Voprosy nauchnogo ateizma* 37(1988):226-36.
- _____. "Revoliutsionnaia demokratii i F. M. Dostoevskii," in *Revoliutsionery i liberaly Rossii*. Moskva: Nauka, 1990, pp. 78-114.
- Tyrras, N. "Whence Came the Innocent Perfection of Prince Myskin." *Slavic and East European Journal* 33,4(Winter 1989):530-8.
- Ufimtseva, E. "Khudozhniki-ideologi--XX veku." *Sbornik trudov/Gos. muzykal'no-pedagogicheskii institut* 94(1987):14-32. ["*K kritike burzhuaizmykh interpretatsii tvorchestva G. Ma'era i F. Dostoevskogo*"]
- Ukrainsky, G. "St. Ignaty Bryanchaninov and Fr. Zosima of Dostoevsky." *Journal of the Moscow Patriarchate* 6(1989):70-76.
- Uspenski, E. "Dostoevskii u poezii Osipa Mandel'shtama." *Savremennik* 35,10,9-10(1989):208-15.
- Vainerman, V. *Dostoevskii i Omsk*. Omsk: Omsk. knizhnoe izd-vo, 1991. 128p.
- _____. "Postigaia iskusstvo retrospektii." *Sibirskie ogni* 2(1989):152-9.
- _____. "Propavshie pis'ma F. M. Dostoevskogo." *Prostor* 11(1988):170-74.
- Valle, R. *Dostoevskij politico e i suoi interpreti (L'esodo dall'Occidente)*. Prefazione di V. Strada. Roma: Archivio Gido Izzi, 1990. 273p. (Biblioteca dell'archivio. Saggi, 2)
- Vásárhelyi, I. "Anzelm: Dosztojevskij: Egy nevetséges ember álma." *Vigilia* 55,11(1990):836-40.
- Vaseva, I. "Istinskiiat Dostoevskii." *Ezik i literatura* 3(1986):77-83.
- Vasil'ev, V. E. "Fedin i Dostoevskii," in *Khudozhestvennaia traditsiia v istoriko-literaturnom protsesse*. Leningrad, 1983, pp. 114-21.
- Vasilevskii, A. "Imena zavetnye." *Literaturnoe obozrenie* 7(1989):59-61.

- Velev, G. "Za 'zagaduchkata' stsenichnost na romana *Bratia Karamazovy*," *Literaturna mis'* 5(1988):58-72.
- Verč, I. "Nekatere značilnosti ubeseditve bodoč nosti v delih F. M. Dostojevskega in vprašanja literarne evolucije podob 'mesta' in 'vrta'." *Jezik in Slovstvo* 35,6(1989-90):125-33.
- Vetlovskaja, V. E. "Opyt Velikoi Frantsuzskoi Revoliutsii v ponimanii molodogo Dostoevskogo." *Russkaia literatura* 3(1989):32-48.
- _____. *Roman F. M. Dostoevskogo "Bednye liudi"*. Leningrad: Khudozhestvennaia literatura, 1988. 208p.
- Viegnes, M. "Le démon du hasard: la problématique du jeu chez Balzac, Dostoïevski et Borges." *Symposium* 42,2(1988):153-66.
- Viktorovich, V. A. "Siuzhet i povestvovanie v romane F. M. Dostoevskogo *Idiot*," in *Voprosy siuzheta i kompozitsii v russkoi literature*. Gor'kii: 1988, pp. 63-71.
- Vikulova, L. S. "Glagoly govoreniia v funktsii vvedeniia priamoi rechi kak sredstvo khudozhestvenno-obraznoi konkretizatsii," in *Funktsional'nye raznovidnosti rechi v kommunikativnom aspekte*. Perm': 1988, pp. 128-35. [*Brat'ia Karamazovy*]
- Vinogradov, E. I. "Khudozhestvennoe svoeobrazie povesti F. M. Dostoevskogo *Selo Stepanchikovo* i ego obitateli." *Voprosy russkogo iazyka i literatury* 2(1989):41-7.
- Vinogradov, I. "Roman-proshchan'e, roman-predvest'e." *Detskaia literatura* 1(1989):32-8. [*Unizhennye i oskorblennye*]
- "Vladimir Solov'ev o Dostoevskom." *Literaturnaia ucheba* 5(1989):132-4.
- Vladimirtsev, V. P. "Russkie bylichki i pover'ia u F. M. Dostoevskogo," in *Zhanr i kompozitsiia literaturnogo proizvedeniia*. Petrozavodsk: 1989, pp. 93-106.
- Vladiv, S. "Dostoevsky's Major Novels as Semiotic Models." *Dostoevsky Studies* 9(1989):157-62.
- Vlaskin, A. P. *Dostoevskii i Shchedrin: sozvuchie tvorchestva*. Magnitogorsk: Magnitogorskii gos. pedagogicheskii institut, 1989. 12p. [*rukopis'*]

- _____. *Ideologicheskii kontekst v romane F. M. Dostoevskogo: Uchebnoe posobie po spetskursu*. Cheliabinsk: Cheliabinskii gos. pedagogicheskii institut, 1987. 82p. [*Brat'ia Karamazovy*]
- _____. "M. E. Saltykov-Shchedrin, F. M. Dostoevskii i L. N. Tolstoi v poiskakh geroia preformennoi epokhi. Magnitogorsk: Magnitogorskii gos. pedagogicheskii institut, 1988. 14p. [*rukopis'*]
- _____. *Obraz Smerdiakova v kontekste romana F. M. Dostoevskogo "Brat'ia Karamazovy"*. Magnitogorsk: Magnitogorskii gos. pedagogicheskii institut, 1988. 21p. [*rukopis'*]
- _____. *Opyt interpretatsii ideinogo smysla rasskaza F. M. Dostoevskogo "Bobok"*. Magnitogorsk: Magnitogorskii gos. pedagogicheskii institut, 1988. 13p. [*rukopis'*]
- _____. *Put' Aleseia Karamazova v romane F. M. Dostoevskogo "Brat'ia Karamazovy"*. Magnitogorsk: Magnitogorskii gos. pedagogicheskii institut, 1989. 24p. [*rukopis'*]
- Vetlovskaiia, V. *Roman F. M. Dostoevskogo Bednye liudi*. Moskva: Khudozhestvennaia literatura, 1988. 208p.
- Vladimirskaia, O. I. "O vozmozhnykh motivakh iz"iatiiia glavy 'U Tikhona' iz romana *Besy* F. M. Dostoevskogo." *Russkaia rech'* 4(1990):130-4.
- Volgin, I. "Poslednata godina na Dostoevskii. Dokumenti roman." *Fakel* 6(1986):130-66; 1(1987):146-78; 2(1987):152-94; 3(1987):138-160.
- _____. *Poslednii god Dostoevskogo: Istoricheskie zapiski*. Moskva: Izvestiia, 1990. 652p.
- _____. *Poslednii god Dostoevskogo: Istoricheskie zapiski*. 2-e izd., dop. Moskva: Sovetskii pisatel', 1991. 544p.
- _____. "Rodit'sia v Rossii: Dostoevskii i sovremenniki: zhizn' v dokumentakh: Kniga 1." *Oktiabr'* 3(1989):3-70; 4(1989):110-67; 5(1989):67-148.
- _____. "Ultimul an al lui Dostoevskii." *Vatra* 17,11(nov. 1987):14; 18,2(1988):15; 18,3(1988):15.

- Volodin, E. F. "Vyzov i otvet (ideologicheskie al'ternativy *Besov*)," in *Kontekst 1988*. Moskva: Nauka, 1989, pp. 10-38.
- Volodina, N. V. "Literaturnaia kritika v pis'makh L'va Tolstogo," in *Poetika zhanrov russkoi i sovetskoi literatury*. Vologda: 1988, pp. 69-86. [*Tolstoi o Dostoevskom, Turgeneve, Ostrovskom*]
- Volovinskaia, M. V. "Portret v siuzhetakh romanov Anna Karenina L. N. Tolstogo i *Idiot* F. M. Dostoevskogo," in *Tipologii i literaturnogo protsessa*. Perm': 1988, pp. 91-8.
- _____. "Put' lichnosti k garmonii v romanakh *Voina i mir* L. N. Tolstogo i *Brat'ia Karamazovy* F. M. Dostoevskogo," in *Soderzhanie i forma v iazyke i literature*. Sverdlovsk: 1990, pp. 35-50. [*rukopis'*]
- Vuletich, V. "Iavliaiutsia li *Brat'ia Karamazovy*, roman-epopei?" *Bolgarskaia rusistika* 5(1989):7-16.
- Vulin, M. M. "Legenda o Velikom Inkvizitoru." *Mostovi* 21,109(1989):41-50.
- Wada, T. "Dostoyevsky's *The Idiot* in Tokyo." *Japan Quarterly* 36,3(1989):315-19.
- Wajda, A. "Dosztojevszkij a színpadon." *Színház* 20,2(1987):46-7.
- Wald, H. "Romanstruktur und Perspektive bei F. M. Dostoevskij und Th. Mann." *Zeitschrift für Slawistik* 33,2(1988):223-8.
- _____. "Tomas Mann i Fiodor Dostojewskij. Pierspiektiwa i razmyslenija o buduszcem." *Rusycystyczne Studia Literaturoznawcze Prace Naukowe Uniwersytetu Śląskiego w Katowicach* 13(1989):54-60.
- Walicka, A. "Montazhnaia organizatsiia ritma khudozhestvennoi struktury *Krotkoi* F. M. Dostoevskogo." *Przegląd Rusycystyczny* 3-4(1989):61-8.
- Wasiolek, E. "Conrad and Dostoevsky, and Natalia and Sonia." *International Fiction Review* 17,2(Summer 1990):96-103.
- _____. "Raskolnikov's Motives: Love and Murder," in *Fyodor Dostoevsky's Crime and Punishment*. H. Bloom, ed. New York: Chelsea House, 1988, pp. 11-25.
- Wegner, M. "Der russische Roman: Wesen und Wirkung einer literarischen Tradition," in *Russische Sprache und Literatur der Gegenwart in*

Unterricht und Forschung. Materialien des Internationalen MAPRJAL-Symposiums, Mainz, 5. -8. Oktober 1981. A. Alitan, K. Sieveking, E. Wedel, eds. Hamburg: Helmut Buske Verlag, 1982, pp. 235-47. (*Hamburger Beiträge für Russischlehrer*, bd. 28)

_____. "Zu den Teufelsgestalten bei Thomas Mann und Fedor Dostoevskij." *Dostoevsky Studies* 9(1989):33-43.

Weiner, J. "España en *El diario de un escritor de Dostoievski*." *Nueva Revista de Filología Hispanica* 36,2(1988):1183-91.

_____. "The Spanish and Quixotic Modes in the Early Works of Dostoevsky (1846-1849)," in *Los hallazgos de la lectura: Estudio dedicado a Miguel Enguidanos*. J. Crispin, E. Pupo-Walker, L. Lorenzo-Rivero, eds. Madrid: Porrua Turanzas, 1989, pp. 85-106.

Westbrook, P. D. "Raja Rao's Comrade Kirilov: Marxism and Vedanta." *World Literature Today* 62,4(Autumn 1988):617-20. [*The Possessed*]

Wexelblatt, R. "Living in Seville and Setzuan: The Prologues of Dostoevsky and Brecht." *Gestus: The Electronic Journal of Brechtian Studies* 3,1(1987):8-17.

Wharton, R. V. "Ivan Karamazov and the Crucible of Analyses." *Cithara* 28,1(1988):3-13.

Woodcock, G. "The Master of Modesty and Others." *Sewanee Review* 97,2(1989):308-14. [Chekhov, Dostoevskii, Andreiev]

Woolfolk, A. "The Two Switchmen of Nihilism: Dostoevsky and Nietzsche." *Mosaic* 22(Winter 1989):71-86.

Woźny, A. "Jak (można) czytać *Problemy poetyki Dostojewskiego z zagadnień socjologii i metodologii tekstu literaturoznawczego*." *Pamiętnik Literacki* 80,3(1989):65-93.

Yurieff, M. *Lyubimov's Theatrical Synthesis: Directing The Master and Margarita and Crime and Punishment in the US and USSR*. 214p. (Ph.d dissertation, New York University, 1989)

Zadravec, F. "Odtisi Dostojevskega v slovenski petiški. Filozofski in estetiški zavesti v prvi polovici XX. stoletja." *Slavistična revija* 37,4(1989):403-27.

- _____. "Odtisi Dostojevskoga v slovenski poetiski in filozofski zavesti." *Delo* 31(27.07.1989):171.
- Zaimov, K. "Nevropsikhologichen i nevropsikhopatologichen analiz na prezhiavaniata na glavniia geroi ot povestta na F. M. Dostoevski 'Slabo s"rtse'." *Nevrologiia, psikhiiatiria i nevrokhirurgiia* 1(1986):11-17.
- Zakharian, S. A. "Dva epigrafa k 'Fieste'," in *Puti osvoeniia khudozhestvennogo opyta v zarubezhnoi literature*. Irkutsk: 1987, pp. 95-104. [Dostoevskii and Hemingway]
- Zakharov, V. N. "Motiv svobody v siuzhete 'Zapisok iz podpol'ia' F. M. Dostoevskogo," in *Zhanr i kompozitsiia literaturnogo proizvedeniia*. Petrozavodsk: 1989, pp 107-10.
- _____. "Zamechatel'nyi rasskazchik," in F. M. Dostoevskii. *Rasskazy*. Moskva: 1989, pp. 3-14.
- Zakharova, T. V. "Tekushee i vekovechnoe v *Dnevnikhe pisatel'ia* F. M. Dostoevskogo," in *Poetika pisatel'ia i literaturnyi protsess*. Tiumen': 1988, pp. 48-55.
- Zatonskij, D. V. "Toslstoj, Dostoevskij, Gor'kij im europäischen Roman des. 20. Jahrhunderts," in *Slawische Kulturen in der Geschichte der europäischen Kulturen vom 18. bis zum 20. Jahrhundert: internationaler Studienband*. Herausgegeben von G. Ziegengeist. Berlin: Akademie-Verlag, 1982, pp. 367-71.
- Zelenetsky, A. A. "How Dostoevsky Converted a Student to Christ." *Epiphany* 10(Summer 1990):10.
- Zhezhelenko, M. "Dostoevskii i zarubezhnoe kinoiskusstvo," in *Klassicheskoe nasledie i sovremennyi kinematograf*. Leningrad: 1988, pp. 100-20.
- Zhiliakova, E. M. *Traditsii sentimentalizma v tvorchestve rannego Dostoevskogo, 1844-1849*. Tomsk: Tosmskii gos. universitet, 1989. 272p.
- _____. "V. A. Zhukovskii i F. M. Dostoevskii," in *Problemy metoda i zhanra*. Tomsk: 1988, v. 14, pp. 200-18.

Zhivolupova, N. V. *Dostoevskii i sovremennaia angloiazychnaia proza 70-80-kh gg.* Gor'kii: Gor'kovskii gos. pedagogicheskii institut inostrannykh iazykov, 1989. 17p. [rukopis']

_____. "Geroi i avtor v siuzhete *Zapisok iz podpol'ia* F. M. Dostoevskogo," in *Voprosy siuzheta i kompozitsii v russkoi literature*. Gor'kii: 1988, pp. 55-63.

_____. "*Zapiski iz podpol'ia*" Dostoevskogo: *Sovremennye problemy interpretatsii. Dostoevskii i E. Zamiatin*. Gor'kii: Gor'kovskii gos. pedagogicheskii institut inostrannykh iazykov, 1989. 16p. [rukopis']

Zlochevskaia, A. V. "Gumanisticheskii ideal prosveshcheniia i obraz kniazia Myshkina v romane F. M. Dostoevskogo *Idiot*." *Filologicheskie nauki* 2(1989):18-25.

Zokhrab, I. "F. M. Dostoevskii i A. N. Ostrovskii (v svete redaktorskoj deiatel'nosti Dostoevskogo v *Grazhdanine*)," in *Dostoevskii: Materialy i issledovaniia*. Leningrad: Nauka, 1988, v. 8, pp. 107-25.

Zolotonosov, M. A. "K probleme tipologii personazhei u F. M. Dostoevskogo," in *Soderzhatel'nost' khudozhestvennykh form*. Kuibyshev: 1987, pp. 40-56.

Zurabashvili, A. D. "O nekotorykh obshchikh voprosakh personologii v tvorchestve Shekspira, I. Gete, F. Shillera i F. M. Dostoevskogo," in his *O nekotorykh personologicheskikh ideiakh v khudozhestvennoi literature*. Tblisi: Metsniereba, 1988, pp. 82-93.

Zypkin, I. [Tsipkin] *Sommer in Baden-Baden. Aus dem Leben Dostojewskijs*. München: Roitman, 1983. 154p.

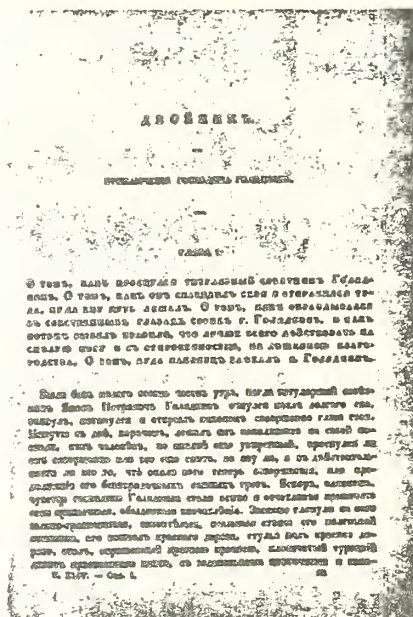
University of Chicago

REVIEW ARTICLE

КРИТИЧЕСКАЯ СТАТЬЯ

CHICAGO. N^o 2. 12/12

The contents of *The Notes of the Fatherland*, No. 2 (1846), where "The Double" was published.



The first page of "The Double" as it appeared in *The Notes of the Fatherland*, February 1846.

GENE FITZGERALD (Salt Lake City, U.S.A.)

AT LAST: A COMPLETE EDITION OF DOSTOEVSKY'S LETTERS

Fyodor Dostoevsky. *Complete Letters*. 5 Volumes. Edited and translated by David Lowe (Vol. one co-edited and co-translated with Ronald Meyer). Ann Arbor: Ardis, 1988, 1989, 1990, 1991, 1991.

Non-Russian speakers researching Dostoevsky's life and works or attempting to define his views on literature, the world, Russia and the like have had to depend on highly selective, often poorly translated letters, surprisingly sparse in number considering the amount which makes up Dostoevsky's total correspondence. These collections are, of course, necessarily biased according to the interests and personal choices of the editors of those volumes.¹ Finally, at long last, thanks to Ardis Publishers and a herculean effort by David Lowe this deficiency to research into Dostoevsky's life and thought has been alleviated with the publication of the translation of all Dostoevsky's letters in a five-volume edition: (Vol. I, Letters 1832-1859; Vol. II, Letters 1860-1867;

1. There are a number of editions of Dostoevsky's letters available in English. All of them are highly selective and represent only a fraction of the total letters. They are: Elizabeth Hill and Doris Mudie, ed. and trans. *The Letters of Dostoevsky to his Wife* (London: Constable, 1930); S. S. Koteliansky, and J. Middleton Murry, ed. and trans. *Dostoevsky: Letters and Reminiscences* (London: Chatto and Windus, 1923); Ethel Colburn Mayne, ed. and trans. *Letters of Fyodor Michailovitch Dostoevsky to his Family and Friends* (London: Macmillan, 1914). This edition has been reissued in paperback (New York: McGraw-Hill, 1964) with an introduction by Avrahm Yarmolinsky. Joseph Frank and David I. Goldstein, eds. Trans. Andrew R. MacAndrew. *Selected Letters of Fyodor Dostoevsky* (New Brunswick and London: Rutgers Univ. Press, 1987). For studies which translate, and discuss Dostoevsky's letters, among other writings, at great length in the search to determine Dostoevsky's aesthetics and "realism," see Robert Louis Jackson, *Dostoevsky's Quest for Form: A Study of His Philosophy of Art* (New Haven and London: Yale Univ. Press, 1966) and Sven Linnér. *Dostoevskij on Realism* (Stockholm: Almqvist & Wiksell, 1967).

Vol III, Letters 1868-1871; Vol IV, Letters 1872-1877; Vol. V, Letters 1878-1881).

In fairness to those in the past who might have wished to translate and publish a more comprehensive compendium of Dostoevsky's letters, it should be noted that there have been only three editions of Dostoevsky's letters issued in Russian. Directly after Dostoevsky's death in 1881, the author's wife, Anna Grigor'evna Dostoevskaja, with the help of Apollon Maikov, Orest Miller, and Nikolai Strakhov, embarked on a project to gather and publish selected letters of her late husband. They were published in 1883 in Volume I of the first posthumous "Complete Works of Dostoevsky," appearing under the title, "Letters of F. M. Dostoevsky to Various Individuals." The collection consisted of 147 letters: three early letters to his father, and a broad range of letters to his brother Mikhail, Alexandr Vrangeli, Apollon Maikov, Nikolai Strakhov, and Ivan Aksakov. While there were some notes and remarks by Strakhov, Miller, and Anna Grigor'evna herself, this edition had no pretensions to real scholarship or totality. Many letters which dealt with people still living at that time and other topics considered sensitive by Anna Grigor'evna were purposely held out.

A second edition of Dostoevsky's letters was published in four volumes over the years from 1928 to 1959 (Vol. I, 1928; Vol. II, 1930; Vol. III, 1934; Vol. IV, 1959) under the editorial leadership of Arkady Semënovich Dolinin (a pseudonym for Iskoz) for whom the gathering, collecting, and annotating of Dostoevsky's letters became a life-long scholarly project. This edition, containing 932 letters and business documents which Dolinin painstakingly researched and authenticated, became the canonical "academic" text of Dostoevsky's epistolary works. Dolinin, a scholar of Russian Symbolism and Acmeism, among others things, was profoundly interested in Dostoevsky's perception of Russian and European culture, society, religions, and philosophy and their manifestation in his fiction and wrote over 40 articles dealing with that topic. As the crowning achievement of his scholarly career, Dolinin apparently intended to write, but never completed, a definitive biography of Dostoevsky. This scholarly effort clearly led him to discover and gather Dostoevsky's letters as his most

important biographical primary source.² As part of this effort, Dolinin wrote an extensive commentary to the letters in which he examined, among other things, letters to Dostoevsky, historical documents, memoirs, items from contemporary Russian newspapers and journals, and a variety of historical and cultural movements, philosophies, and contemporary figures which illuminated and placed Dostoevsky's life and works within a historical context. Simultaneously Dolinin created a unique "encyclopedia" of nineteenth-century Russian intellectual life, which, in its own way is as important as the letters themselves.

Despite Dolinin's immense work, there were shortcomings. First, the letters lack chronology since the Central Archive, which in 1921 had acquired from Dostoevsky's personal archives a large group of letters from the years 1839 to 1865, for some reason, forced Dolinin to publish them separately. They appear at the end of Volume II (pp. 549-617) as an appendix with a foreword by P. N. Sakulin entitled "A Second Beginning." Moreover, many letters from the years 1837 to 1877 were unavailable to Dolinin when he published the early volumes and they appear under the title, "Letters From Various Years," in Volume IV (pp. 225-339). Dolinin also personally copied many letters during the course of his research, then later published the copies without rechecking them against the originals. This inevitably resulted in a variety of miscopies, rewritten punctuation, and an uneven rendering of the places corrected or crossed out by Dostoevsky. Dolinin also unconsciously left out sections of or entire letters where Dostoevsky openly expressed anti-Semitic remarks. While this might have been the result of Soviet censorship, at least one critic, David Goldstein, lays the blame at the feet of Dolinin himself accusing him of attempting to rescue Dostoevsky from anti-Jewish sentiments.³

Now, thanks to the multi-year effort of the *kollegiia* of Dostoevsky scholars at the Pushkin House in Leningrad/St. Petersburg under the general editorial direction of G. M. Fridlender, the most comprehensive compilation of the letters have appeared in the "academy" edition of Dostoevsky's

2. A. S. Dolinin, ed., *F. M. Dostoevskii, Pis'ma*, 4 Vols. (Moscow: Gos. izd-vo, 1928, 1930, 1934, 1959).

3. See David Goldstein, "Rewriting Dostoevsky's Letters," *American Slavic and East European Review*, 20 (April 1961), 279-88.

"Complete works in 30 Volumes" (F. M. Dostoevsky, *Polnoe sobranie sochinenii v tridtsati tomakh*. [Leningrad: Nauka]) in Vols. 28 (bks 1 and 2), 29 (bks 1 and 2) and 30 (bk 1) published from 1985 to 1988. While the editors of these volumes rely heavily on Dolinin's work, they have corrected Dolinin's shortcomings by establishing and placing the letters in the correct chronology, and most important have inserted the letters and passages omitted in the Dolinin volumes. Many of the editorial notes also rely on Dolinin's commentary; however, some commentaries have been shortened and rewritten, sometimes to the detriment of Dolinin's work, other comments have been added as additional material has been uncovered or related texts discovered by recent scholarship. Clearly, this edition of the letters has replaced Dolinin's as the canonical text and must be the basis for scholarly research.

All translations of Dostoevsky's letters, with the exception of the Lowe/ Ardis volumes, have been based on Dolinin's four-volume collection. However, it should be noted that the Frank and Goldstein in their recently published *Selected Letters of Fyodor Dostoyevsky* restore the anti-Semitic passages deleted in Dolinin's letters although they do not indicate the Russian texts on which they based their translation.

Certainly, translation is a fiendishly difficult process and the end result is never appreciated. Even a cursory glance at reviews of translated material reveals that scholarly and publicistic reviewers alike tend to concentrate on content and ignore the problems and quality of translation. Joseph Frank's introduction to his *Selected Letters* is typical: "'Nowhere does Dostoyevsky reveal himself so unashamedly; nowhere does he resemble more closely those of his characters consumed by guilt and remorse. . . . A consecutive reading of the letters . . . allows the present day observer to obtain a many-faceted image of Dostoyevsky. . . . Dostoyevsky's correspondence, precisely because of its uninhabited nature, conveys an extremely forceful impression of his difficult and tormented personality Most of all the letters portray a dedicated artist who never lost faith in his talent or its mission.'" (pp. xv-xvii).

Vladimir Nabokov does discuss problems of translation and verbally draws and quarters reviewers of translated material: "I have always been amused by the stereotyped compliment that a reviewer pays the author of a 'new translation.' He says, 'It reads

smoothly.' (Nabokov, *Eugene Onegin: A Novel in Verse by Aleksandr Pushkin*, Vol. I, p. ix) The translator's task of transforming a source text into a translated text places him or her in the paradoxical position of a slave inextricably tied to someone else's thoughts, language, and style which cannot be arbitrarily changed and at the same time a unique sort of creator who must recast and refashion the original into a translated text which reflects as closely as possible an *accurate* and *readable* rendering of the original. But what strategies must be employed to achieve accuracy and readability?

Nabokov, and many translators/commentators, including Frank and Lowe espouse a theory of translation that can be summed up in the naive concept of "literalism." Nabokov characterizes his translation of *Eugene Onegin* thus: "To my ideal of literalism I sacrificed everything (elegance, euphony, clarity, good taste, modern usage, and even grammar) that the dainty mimic prizes higher than truth." (Nabokov, p. x). Yet, one might very well ask for a definition of the word "literalism," for if a translation sacrifices grammar and clarity would it not sacrifice literalism also? Nabokov's insistence that a translation can be a literal recreation of the original means that the translated text should be a separate work equal to the original and which, in its autonomy, should be able to stand alone and be understood by readers of the translated text no less than readers of the source text are able to understand the original. Of course, Nabokov also points out, among other things, that Pushkin's text is rife with gallicisms, French borrowings, of antiquated Russian forms, and, perhaps even more important, that Pushkin's prose is in a constant dialogic intertextual relationship with the works of the Classical, French, English, and Russian authors (including Pushkin's own works). Indeed, implicitly affirming the complexities of the translation process, Nabokov props up his "literal" translation of *Eugene Onegin* with over 900 pages of commentary (and the original Russian text) demonstrating that an incredibly broad knowledge of intertexts, semantic connotations, and literary echoes is necessary in order to understand his translated work. However, if literalism were really possible in translation, much appended material would be unnecessary. After all, Pushkin's *Eugene Onegin* lives an autonomous existence without commentary; if Nabokov had in fact realized his ideal of a

"literal" translation, his rendition of Pushkin's poem should not need the crutch of commentary.

Unfortunately such a Nabokovian belief in and insistence on literal translations have had a powerful influence on contemporary editors and translators. Consequently most assume that this complex multi-faceted, beastly difficult endeavor can be placed under the rubric of "literalism" as their only methodology and they rarely seem to concern themselves with the literature on translation studies which outline the pitfalls and discuss a variety of methodological approaches (yet I expect that all translators recognize these difficulties in the process of their work).⁴ It is no surprise then that the translators in question here give no indication that they have examined theories of translation, or even thought about how to approach the translating task. Rather they reaffirm their belief and reliance on the same naive Nabokovian approach of literal equivalency. Thus, Joseph Frank in asserting that the letters "have been translated with the greatest possible fidelity to their published form. . . ." (p. xix) and that his colleague, the late David Goldstein, made "sure that no possible nuance of meaning had been slighted or overlooked." (p. ix), implies that the English text communicates to the reader a precise rendering, including all connotations and nuances, of the Russian text.

David Lowe does reveal in his introduction an awareness of the complexities involved in translating Dostoevsky's epistolary prose, yet remains with "literalism," as the pivotal aspect of his method. He indicates an understanding of the dialogic intertextual nature of Dostoevsky's style, pointing out its contextual intersticing with "written conventions and traditions," be they

4. I make one very notable exception in my rather blanket condemnation of translators here. Dr. Judson Rosengrant, an excellent translator of a variety of fictional and critical works, indicates a profound awareness of the problems involved in translation. I also wholehearted agree with his approach (as my remarks in the text will make clear) as he outlines it in the preface to his translation of Lydia Ginzburg's *On Psychological Prose*: "The different strategies of my translation strive to be scrupulously accurate in conveying the line and detail of Ginzburg's argument and style, they are not literalist—they do not subscribe to some crude notion of translanguistic synonymy, of a kind of automatic transference of unscathed meaning from one vessel to another. Instead, those strategies are based more on the principle of semantic than of lexical equivalence." Lydia Ginzburg, *On Psychological Prose*. Tr. and ed. Judson Rosengrant; with a foreword by Edward J. Brown. (Princeton: Princeton Univ. Press, 1991).

found in "poems, novels, plays, or bureaucratic documents." Moreover, Lowe asserts that Dostoevsky presents his own "spontaneous living voice," characterized by its "imprecise and repetitive diction, non-neutral and inefficient word order, illogical appeals to logic," and "constantly changing tone and intonation," all of which results in "a potent but unstable linguistic brew that represents the essence of Dostoevsky's style." (p. 10) Yet, despite such acknowledgements, Lowe too follows in Nabokov's footsteps and pronounces faith in his ability to reproduce a translated text equivalency. However, interestingly, since, as Lowe asserts, Dostoevsky is not concerned with correct or proper linguistic forms, but rather with "maximal expressiveness" stylistically attained, Lowe claims to produce in his translation not only semantic equivalency but to attain it through a stylistic equivalency in English of Dostoevsky's chaotic epistolary prose: "the present translation attempts to reproduce in English the salient characteristics of Dostoevsky's style," and "the word order in the translations generally duplicates that of the original." Here subjects and verbs are far removed, modifier placement leads to "semantic labyrinths," "gushiness" is revealed through the excessive use of diminutives and endearments, run-on sentences, and sentence structures generally which "violate canonical standards of taste, clarity, efficiency, and readability," are found in the Russian and ostensibly reproduced in the English translation. The final result of Lowe's semantic and stylistic equivalency is that while "contemporary readers may shudder at the emotional excesses in which Dostoevsky indulges . . . at least they will be confronting the real Dostoevsky, not a sanitized version of him." (p. 11)

Well, this is a considerable claim that needs to be examined with a certain amount of care. First, is it really possible to reproduce in English the equivalence of verbal style and semantics of the original Russian? Second, can the "real Dostoevsky," whoever he may be, be found in his own Russian discourse, to say nothing of reproducing the "real" author in an English equivalent?

Translation studies examine, among other things "literal" vs. "free," "formal" vs "dynamic" equivalence, and the relationship of content to form, in an attempt to define a framework for translation. Perhaps most important is the notion that both the author of the source text and of the translated text write within a

social, cultural and literary context unique to each author/subject which is reflected in the language each uses. As Saussure, and many others have pointed out, language is a series of signs and discursive instances (signifiers) whose meanings (signifieds) are arbitrary even within its own signifying system (in a sense we often "translate" from one text into another in our own language. It should be no surprise that semantic, grammatical, and lexical differences are even greater among and between different linguistic signifying systems and that each language is "limited" in how it renders "reality," and, in its basic essence is different from the manner in which another language *can* render it. Creators of texts are thus limited in their perception and portrayal of "reality" to their language and to the social and intertextual context within which they and their language exist, making each of them and each of their texts unique and ultimately unreproducible in any "literal" or absolute sense.

Thus Lowe's goals, Nabokov's ideal, and Frank's reproduction of "every possible nuance of meaning" are unattainable. The text cannot be literally reproduced and the "real" Dostoevsky cannot be delineated or defined. Thus translation is, in my opinion, at best, an arbitrary art the goal of which is to recreate as accurately as possible in the translated reproduction the author's perception of his/her own reality, a task which must take into consideration all intertextual (social, political, cultural, literary, among others) influences and relationships.

With this in mind, I would like to examine a few passages of Lowe's translation of Dostoevsky's letters to serve as examples of the whole in order to disclose what I perceive as the difficulties of his translated text and indicate the impossibility of any attempt to reveal the "real Dostoevsky." Let me say at the outset, that I have not found nor would I concentrate on what I would call totally incorrect (or totally correct) translations. Rather my quarrel here is with a translation that often reflects Lowe's linguistic and social intertexts which changes Dostoevsky's language and perceptions of reality into a jarring, often contemporary English/American world and based, I fear, all too often on Smirnitsky's Russian-English Dictionary. Thus, for example, the Russian "Kriuchok" becomes "pettifogger" (Vol. III, p. 307). In other places, "literalism" takes on a silliness, when, for example, Dostoevsky writes to Strakhov that he knows Turgenev *svoimi bokami*, which Lowe translates as "with my own sides"

(Vol 3, p. 363). The phrase in question here is "otduvat'sia svoimi bokami," which means to take responsibility for one's mistakes. Consequently the Russian would perhaps be rendered most accurately as "I know him [Turgenev] well having made a mistake with him once." This example illustrates well the pitfalls of translating idioms "literally."

However, one of the most blatant examples of an inaccurate transposition of Dostoevsky's language and views into English is found in one of the most famous passages in Dostoevsky's letters where he states the idea of *The Idiot*: "This idea is to depict an absolutely wonderful person . [Ideia eta—izobrazit'] vpolne prekrasnogo cheloveka]. (Vol. II, p. 297). The context of the adjective "prekrasnyi," is the issue here. It connotes, for example, the idea of absolute aesthetic "beauty" in Romantic philosophical and literary idealism. In Dostoevsky's use "prekrasnyi" embodies the Romantic connotation of absolute beauty combined with a concept of absolute moral and thus spiritual beauty. For Dostoevsky the only "vpolne prekrasnyi chelovek," is Christ and any literary character constructed to reflect this ideal must necessarily incarnate spiritual, moral, Christ-like beauty. Other translators have rendered this phrase as "a perfectly good man," "a wholly beautiful individual," "the wholly beautiful man," all of which transmit some but hardly all of Dostoevsky's perceptions. Unfortunately, Lowe recasts the perception in somewhat banal English as an "absolutely wonderful person," thus trivializing the image of spiritual and moral beauty and failing to reproduce any of the connotations embedded in Dostoevsky's perception and ends with a description appropriate, perhaps, for Jimmy Stewart's "wonderful life," but hardly for Christ or Myshkin.

Shortly after his father's death the young Dostoevsky wrote a meditative letter to his brother explaining his thoughts, dreams, hopes, and plans for the future. I have outlined various passages of this letter which are indicative of problematic translations on the level of accuracy and which shows that a "literal" rendering of Dostoevsky's style is also an impossibility. I would simultaneously suggest that a methodology which had taken intertextual relations into account might have produced a translation which would have reproduced Dostoevsky's perceptions and thus his language more accurately.

What should I tell you about myself . . . It's been a long time since I talked to you *candidly* ["iskrenno"]. . . . I don't know, but much more often now I look with complete callousness ["beschuvstviem"] at the world around me. Moments of awakening occur more powerfully too. *My own goal is to be on my own* ["Odna moia cel' byt' na svobode"] For it I am sacrificing everything. *But I often wonder what freedom will bring me* ["No chasto, chasto dumaiu ia chto dostavit mne svoboda"] Will I be alone in a *crowd of strangers* [v tolpe ne znakomoi] ? I'll be able to *get free* [razviazat'] from all that; but I confess that I need a strong faith in the future, a *solid sense of myself* [krepkoe soznan'e v sebe] in order to live on [s] my present hopes; but so what? It's all the same whether they come to pass or not; I'll *accomplish my own purposes*. [Ia svoe sdelaiu] I bless the moments when I am reconciled to the present (and those moments have begun visiting me more often now). At those moments I {recognize my} situation more clearly and I am certain {that these} sacred hopes will come to pass. . . .

[spirit] is not calm now; but in this [struggle] of the spirit strong characters usually mature; the clouded gaze becomes clear, and faith in life *receives* [poluchaet] a purer and more elevated source. My soul is *not open* [nedostupno] to the former stormy impulses. Everything in it is quiet, as in the heart of a person who has concealed a deep secret; *I'm making fair progress at studying "what a man means and what life means"* ; [Uchitsia, "Chto znachit chelovek i zhizn'," — v etom Dovol'no uspevaiu ia]; I can study characters from writers, with whom the best part of my life flows freely and joyously; I won't say anything more about myself. I'm sure of myself. Man is a mystery. It needs to be unravelled, and if you spend your whole life unravelling it, don't say that you've wasted time; I'm studying that mystery because I want to be a human being.

To repeat, the translations of the phrases and words that I have outlined are not wrong. However, the English word choice seem to me to fall short of transmitting accurately the sense, feeling, and spirit of the Russian phrase, in large part because the translator does not take into account the literary and social intextuality which forms the context within which Dostoevsky writes. A close

examination of this letter reveals that Dostoevsky's quest for self is contextually enclosed in the vocabulary of European Romanticism generally and of Pushkin's poetry (and possibly prose) in particular. Specifically one finds echoes of "Poetu" "K ***" ("Ia pomniu chudnoe mgnoven'e"), "Razgovor knigoprodavtsa s poetom," and even "Pikovaia dama." In this context, the translation of *iskrenno* as "candidly," and *beschuvstvie* as "calousness," lends a contemporary English perception to Dostoevsky's words. Certainly, "sincerely," and "lack of feeling," renders the Russian more accurately. One could go on at length here, but I will merely point out that Lowe leaves the concept of "being free," out of "na svobode," and the concept a "strange crowd" (not a crowd of strangers) is a direct echo of Pushkin's "cold crowd" depicted in "Poetu." Of course, not only is the accuracy of the translation suspect in many of these phrases, but certainly Dostoevsky's style is hardly reproduced with the precision indicated as Lowe's primary goal in the introduction. I would draw the readers attention to the phrase "I'm making fair progress at studying, "What a man means and what life means," is stylistically and in accuracy far from the Russian, "Uchit'sia, 'chto znachit chelovek i zhizn', ' — v etom dovol'no uspevaiu ia."

Finally, both Frank's and Lowe's assertion that the "real" Dostoevsky might be found in the midst of the variety of subject positions he attributes to his poetic "I" (from indifference to passion, from faith in self to fear of the crowd, and finally from his inability to define the essence of the human subject to the inability to define the essence of himself as a human subject) reveals that these letters may present many facets of his character but fail to clarify the "real" Dostoevsky.

Nevertheless, I do not wish, in the end result to diminish Lowe's accomplishment. This is a monumental work and will open Dostoevsky's rich epistolary world and enhance scholarly possibilities for non-Russian speaking scholars. Perhaps the next project would be to translate Dolinin's and the Academy Edition's notes and create a commentary/glossary for the letters, not unlike Nabokov's notes for *Eugene Onegin*. Such an effort could correct the shortcomings of the present translation and add in English notes, glosses, and scholarly material valuable for further research into Dostoevsky's life and works.

BOOK REVIEWS
КРИТИЧЕСКИЙ ОБЗОР

ГОСПОДИНЪ ПРОХАРЧИНЪ.

Во квартирѣ Устинья Билорозина, на улицѣ самая тихая и уединенная, отличалась Селесть Нилевича Прохарчина, славился уже помятой, благословенный и уважаемый. Тихо-тихо г. Прохарчинъ, при всякомъ чистѣ своемъ, получалъ жалованья изъ казеннаго ящика весьма служебными способностями, то Устинья Билорозинъ извѣдывая обрываетъ не могла жить съ него больше пяти рублей за квартиру помесячно. Государь знаетъ, что у ней была тутъ свой особый расчетъ: на жить бы такъ не было, а посподать Прохарчина, словно въ отставку ставъ своимъ личнымъ иномъ, полагать даже въ ее казенны, ратуши что достоинство въ почтенія благородныхъ и честныхъ. Нужно замѣтить, что Устинья Билорозина, весьма-впечатлила и дорожила честию, имѣвшая особенную склонность къ скороней жить и косяю и черезъ силу порочившаяся посты, держала у себя въсколько штукъ тонкихъ потапливающихся, которые влетали даже и въдо-дорожно Селесть Нилевича, но, въ бытъ сиротливо и будучи, напротивъ того, въ до одного слыши заботливостию какъ ее бабыль дѣлать и сиротливо близостию, своимъ прощывали въ доброту ее итакъ, такъ-что не могли они только дойти до себя полагали, такъ она не только жить впусти, но и подѣла-то не жалела бы жить у себя на квартирѣ. Въ казенны по Селесть Нилевича полагать не того слыши прощала, какъ своимъ на Волгою уличенного протравить къ принявъ замѣтныя отставная, или, похоти-быть, терзало-лучше будеть слыши, дѣлать исключенного чистоты. Уличенный и исключенный чистъ и задѣлъ съ подбитымъ, но слышишь, въ грабость слыши и слыши одну нату, такъ какъ-то только

Т. ХУД. — Ф. А.

Igor Volgin. *Poslednii god Dostoevskogo*. Moskva: Sovetskii pisatel', 1986. 574 pp.

The engaging book of Igor Volgin on the last year of Dostoevsky's life contains much more than may be inferred from the title. Although it uses the last year of Dostoevsky's life as a frame, and discusses all aspects of this year in great detail, Volgin only employs this supposed chronological limit to institute a wide-ranging inquiry into Dostoevsky's life and ideas (the book contains no literary criticism). Volgin writes eloquently, freshly, and with a journalistic verve and vigor; the book is very far from being a sedate and ponderous study in the usual Soviet fashion, and his pages ring with a note of personal engagement. But this does not mean that it is superficial or impressionistic; on the contrary, Volgin has read very widely in the memoir literature of the period, has consulted sources that hardly anybody else has looked at, and his book would be valuable if only for the wealth of quotations it contains from such little-known material. The result is a fresh and compelling image of the late Dostoevsky based on much fresh documentation, and revealing how stereotyped is the picture usually offered of his ideological position in this final period of his life. As might have been expected, Dostoevsky turns out to be much more complex and contradictory than has usually been thought (or than, at least, one has so far been able clearly to establish). Volgin's book is thus an important contribution to Dostoevsky scholarship, and D. Likhachev, who introduces it, is perfectly right in calling it "clever and talented," a work whose appearance is "a notable event in the literature on Dostoevsky both at home and world-wide." (3)

Even though Volgin does not overtly advance any particular thesis, one can see his book as written in opposition to the view of Dostoevsky's last years established by Leonid Grossman in his well-known article, "Dostoevsky i Pravitelstvennye krugi 1870-x godov" (*Literaturnoe Nasledstvo*, t. 15). Here Grossman depicted in detail, for the first time, Dostoevsky's relationship with the higher echelons of Russian court society on his return in 1871-72 from his self-imposed European exile. It was in this period that Dostoevsky began to frequent K. P. Pobedonostsev, then the tutor to the Crown Prince Alexander, and became the editor of *Grazhdanin*, a weekly owned by the highly-connected Prince Meshcherskii. Dostoevsky sent a copy of *The Devils*, on the urging of Pobedonostsev, to the Crown Prince, and several years later he was invited to meet members of the Royal Family (though he never entered the august presence of Alexander II, as some inaccurate memoirists have claimed). All the same, the ex-convict and ex-revolutionary Dostoevsky, who enjoyed enormous public prestige, was asked to speak informally, from time to time, with the Tsar's younger sons, and impart to them the benefit of his wisdom. From such facts Grossman concluded that "the grandson of

Nicholas I treated Dostoevsky with the most flattering attention, striving to garner for his political purposes such an important and influential collaborator as the best-known of the writers belonging to the older *pleiade* of Russian novelists." (207) Grossman believed that the future Alexander III was quite successful in this calculation, and that Dostoevsky served, so to speak, as an apologist for Russian absolutism in his final years. at home and world-wide." (3)

Volgin is concerned to show, however, that while Dostoevsky certainly supported Tsarism and strongly opposed those attempting to overthrow it by terror, it is a mistake simply to identify his own conception of Tsarism with the one that actually existed in fact. "The ethical-historical conceptions of Dostoevsky," he writes, "which he defended with striking force and persistence in *Diary of a Writer*, *The Brothers Karamazov*. and his Pushkin speech, did not in the slightest correspond to the real needs of government politics." The "exalted aims of Dostoevsky in fact contradicted both the immediate and the long range aims of the system, within whose boundaries they were called upon to be realized." (207) Volgin, in effect, turns around Grossman's idea that Dostoevsky's influence was being used by the government, guided in this maneuver by the crafty hand of Pobedonostsev. Instead, he believes that Dostoevsky "dreamed of recreating the Russian monarchy in the spirit of his religious and ethical convictions." (208)

What is striking about Volgin's book is the sympathy with which he discusses these "ethical and religious convictions," and the very fine line he walks between acknowledging how misguided Dostoevsky was in identifying them with Russian Tsarism while, at the same time, insisting that Dostoevsky's support of Tsarism, *in the ideal form in which he conceived it*, should not be considered reactionary or retrograde. In the famous incident involving a banquet given in honor of Turgenev, for example, in which the guest of honor made a speech praising the "ideals" of the younger generation, and hinting at a need for a constitution to realize these ideas, Dostoevsky created a scandal by blurting out at his fellow-novelist: what is your ideal? This of course led to embarrassment and confusion, and Dostoevsky was universally seen as exhibiting once again the impossible behavior for which he had become notorious in defense of the *status quo*. But Volgin stresses that Dostoevsky was actually defending the *narod* rather than the Tsar, and that "his [Dostoevsky's] conception of autocracy was linked in an indissoluble fashion with the idea of the liberty of the people." (79) From Dostoevsky's point of view, a constitution would only benefit the educated classes; and Volgin refuses to join the almost unanimous chorus, from Dostoevsky's time to our own, which has condemned him because of his unseemly outburst. It was not primarily caused, in Volgin's view, by Dostoevsky's well-known personal antipathy to Turgenev, but rather by an irrepressible surge of indignation at the prospect of such

a West European vision of how Russia should develop—and once again on the backs, and at the expense, of the people.

In line with his general strategy, Volgin highlights all those episodes in which, though continuing to be a loyal subject of the Tsar, Dostoevsky's opinions manifestly diverged from the spirit of official policies. One of the bitterest public defeats suffered by Tsarism in these years was the acquittal of Vera Zasulich, who shot General Trepov, the Governor of St. Petersburg, and then gave herself up. Even before the verdict was announced, however, Dostoevsky said to another journalist that the judgment ought to be one impossible under the existing Russian legal code: "Go, you are free, but do not repeat your action." Dostoevsky would thus have pardoned where the government desperately wanted a conviction. Similarly, after reading a congratulatory message written by Dostoevsky on behalf of the Slavic Beneficent Society, the Tsar is purported to have remarked ironically that "he would never have suspected the Slavic Beneficent Society of being in sympathy with the Nihilists." (115) Some of the phrasing of the document, with its emphasis on "freedom" as characterizing the loving union between the Tsar and his devoted people, obviously did not strike the royal recipient as corresponding with *his* image of the relations between himself and his obedient people.

Besides this continual stress on Dostoevsky's refusal to compromise with his convictions, despite the sincerity of his devotion to the throne, Volgin also provides interesting and minutely documented speculations about various disputed issues that have arisen concerning these last years. A. S. Suvorin, as is common knowledge, set down in his diary that Dostoevsky intended, on the continuation of *The Brothers Karamazov*, to make Alësha a revolutionary who would be executed (like so many radicals in this time of heightened terrorist activity), and Volgin, though admitting that no certainty is possible, tends to support the strong possibility of such a development of this figure. That such an idea crossed Dostoevsky's mind is extremely likely; whether, like so many others, it would have fallen by the wayside in the course of composition, remains equally plausible.

Also, Volgin spends a good deal of time investigating the intriguing fact that Alexander Barannikov, a member of the Executive Committee of *Narodnaia Volia*—the fighting group who carried out all the armed attacks on those in authority, including the Tsar—lived in a flat adjoining Dostoevsky's own on the same landing for several months. Barannikov's lodgings were searched on the same night that a flow of blood from Dostoevsky's lungs signaled the onset of his fatal illness; and Viktor Shklovskii, who first called attention to this curious concatenation of events, once suggested in a short story that the two might have been connected. Could the agitation caused by this event have led to the ruptured blood vessels, and not, as Anna Dostoevskaja later explained, a quarrel over money with one of his sisters? Volgin pursues this question with

dogged persistence, and succeeds in showing that Mme Dostoevskaja's account cannot be accepted at face value in all its details. But whether Dostoevsky was aware of happenings next door on his landing, and how this might have affected him, simply cannot be established.

The value of Volgin's book, aside from his willingness to plunge into such historical blind alleys with always interesting (if necessarily inconclusive) results, lies in its thorough discussion of the complexity of Dostoevsky's social-political position during the final years of his life. He was always attempting to mediate between the increasingly ferocious and irreconcilable alternatives posed to Russian culture and society in his life time, and never ceased exerting himself on behalf of this unattainable goal. We may conclude by quoting one of Volgin's extremely pertinent and, in this instance, unequivocal conclusions: "It is in the highest degree unlikely that Dostoevsky would have been able to approve the political line worked out by Pobedonostsev after March 1st [the date of Alexander II's assassination], and unquestioningly accepted by the new regime as its guide to action. The death-bringing conservatism of the Procurator of the Holy Synod was incompatible with the social Utopianism of the author of the *Diary*." (398)

Joseph Frank

Stanford University

Sergei Belov. *Zhena pisatel'ia*. Moskva: Sovetskaia Rossiia, 1986. 208 pp. Illustrated. Cloth, 85 k.

Although much of the material contained in Sergei Belov's memoirs about Anna Grigor'evna Dostoevskaja has been published elsewhere at one time or another, its presentation in one convenient package with her as the central figure permits readers to focus on her as an independent personality rather than adjunct to a famous writer. A major portion of the book is devoted to Anna Grigor'evna's life with Dostoevsky, prefaced by a short early biography of her and followed by a lengthy enumeration of her efforts to secure his place in Russian literature during thirty seven years of widowhood. The accompanying photographs depict her in all these stages.

In his recount of Anna Grigor'evna's early years, Belov attempts to tie her to the spirit of the 1860s, with its more liberal atmosphere and incipient female emancipation stirrings. And indeed, she was for a brief time enrolled in pedagogical courses, but soon had to give up her studies to nurse an ill father and to visit more practical evening stenography lessons instead. There is, in fact, little of the enterprising 1860s female in her. She comes across as an obedient daughter, like her parents deeply religious and politically and socially conservative. Since her mother had in her time

been forced into marriage with a much older husband and adjusted to it, Anna Grigor'evna did not find it unduly shocking to have the twenty-five-years older Dostoevsky propose to her. The author suggests that Dostoevsky possibly married her on the rebound. He had been turned down by the independent minded Anna Korvin-Krukovskaia in 1865, then humiliatingly dismissed by Polina Suslova in spring 1866 and proposed to Anna Grigor'evna a few weeks after meeting her in fall 1866.

Though Belov's narrative emphasizes Anna Grigor'evna's unexpected strengths during the early married days, his recital of events — the wedding day marred by two epileptic attacks, a jealous and irascible Dostoevsky unjustly humiliating her and carelessly squandering the money borrowed for a European honeymoon — also leave the impression of a bewildered bride forced to adjust to circumstances. Notwithstanding Dostoevsky's grandiose protests that he would never touch any of her inherited goods, the couple went abroad on money secured from her dowry and later his gambling fever deprived her of most remaining possessions. In drawing a portrait of her four years abroad with Dostoevsky Belov relies heavily on her 1894 transcription of stenographic notes which she kept during that difficult period. Anna Grigor'evna transcribed these memoirs selectively (parts were not deciphered until after her death) in order to make those trying times seem less arduous because, as Belov believes, her strong emotions and reactions then were out of tune with the high esteem accorded to Dostoevsky in the 1890s.

The central portion of Belov's book recounts Anna Grigor'evna's ten "Russian" years with Dostoevsky (1871-81), relating the well known story of her determined and finally successful efforts to rid the family of huge debts, of her continuous and burdensome struggle to create a worry-free habitat for the writing of the post-*Crime and Punishment* novels, of her own tireless work in copying and editing manuscripts while he recuperated in Bad Ems, and of stoically suffering the turmoil inherent in living with the sickly and irritable Dostoevsky. Though contemporaries considered her to have been raised from modest circumstances to the favored position of writer's wife, Belov's record reveals that, on the contrary, Anna Grigor'evna's family provided the ever impoverished Dostoevskies with summer residences and other material benefits. Belov tends to believe Anna Grigor'evna's own later judgment in her *Vospominaniia* — composed during World War I — that her happiness during those years transcended any attending adversities, but he places sufficient emphasis on the misery endured to belie some of her positive assertions. Anna Grigor'evna's life with Dostoevsky is inevitably overshadowed by his presence in events, though Belov strives to delineate a separate existence for her. However, his assemblage of minutiae, containing her rather mundane household notes, enumeration of birthday gifts, collection of autographs, notes on

daily visitors and what they consumed, while indeed shifting the focus of narration to her, has its trivial aspects and at times taxes reader patience.

Anna Grigor'evna's activities are fully redeemed in the final part of the book, chronicling her long widowhood, which she consecrated to establishing Dostoevsky's renown as a major Russian literary figure. Belov's account clearly demonstrates to what extent the world is indebted to her for pre-Dostoevsky memorabilia. She prepared and oversaw the publication of the collected works in many editions, of his letters, notebooks and other writings. Belov shows how jealously she guarded Dostoevsky's reputation whenever possible; she scrutinized the first biographies and when these were not to her taste challenged their publication. The author also gives generous space to her other efforts, from establishing and financing a school for country children, to publishing the first extensive Dostoevsky bibliography in 1906, to initiating the creation of a Dostoevsky museum, a dream which was realized only ten years after her death. Anna Grigor'evna's publishing successes in the end permitted her to attain a comfortable lifestyle never possible in the fourteen frugal years with Dostoevsky, though this period was also clouded by estrangement from her daughter Liubov' and the unhappy marriages of her son Fedor.

Belov is at pains to refute assumptions by Anna Grigor'evna's contemporaries that she was a somewhat ordinary person, unable to appreciate the complexities of her husband's talent. Hence he concentrates in the last part of the book on her dealings with famous personages. For example, she successfully interceded with K. P. Pobedonostsev on behalf of Anna Korvin-Krukovskaia who faced immediate expulsion from Russia for revolutionary associations. In 1889 she achieved that face to face meeting with Lev Tolstoi (he liked her) which eluded her husband all his life. Moreover, she had personal contact and long lasting correspondence with Tolstoi's wife, expressing outrage when the latter was kept from his deathbed. Belov further demonstrates that Anna Grigor'evna was not afraid to take unpopular positions when she felt strongly about an issue. Despite her political conservatism, she protected the officially disgraced Vladimir Solov'ev by continuing to feature him in her literary evenings. When insufficient funds precluded admittance of girls to the parochial school founded in Dostoevsky's name, Anna Grigor'evna during a subsequent fund drive insisted on inclusion of a female section. Perhaps her strongest protest was directed at N. N. Strakhov in refutation of his scandalous assertion that Dostoevsky himself was involved in Svidrigailov and Stavrogin-like acts. Belov is not able to reconstruct a definitive history of her final days alone in a hotel room in Yalta during the Civil War, but after World War II he befriended her grandson Andrei Fedorovich Dostoevsky and followed the latter's successful efforts to have her buried by her husband's side in 1968.

Belov's style tends toward the sentimental. He is a totally devoted and therefore uncritical admirer of Anna Grigor'evna's every action. His work is heavily interspersed with lengthy quotes; his sources are well documented. All in all, this recounting of Anna Grigor'evna's life strongly re-enforces the generally held opinion that without her Dostoevsky might not have written the later novels and most assuredly would not have achieved his posthumous renown, nor would most of the Dostoevsky memorabilia have been preserved for posterity.

Margot K. Frank

Randolph-Macon Woman's College

Arthur Trace. *Furnace of Doubt: Dostoevsky and "The Brothers Karamazov."* Peru, Illinois: Sherwood Sugden & Co., 1988. 178 pp. Paper, \$8.95.

Before turning to *The Brothers Karamazov*, Professor Trace reviews the works prior to it, concluding that the *Brothers* is the novel one must know if one wants to know Dostoevsky. "The cornerstone of Dostoevsky's entire dialectic," says Trace (p. 29), "is his insistence that man has an immortal soul." And he believes that the murder of old Fëdor symbolizes the destruction of all life by atheism, and that Dmitrii and Smerdiakov together make the point that "bad ideas are more destructive than bad passions." (p. 52) Finally, Trace takes to be absolutely true, and central to an understanding of *The Brothers Karamazov*, Ivan's statement that "if there is no immortality there is no virtue and everything is lawful."

While it is true, as Trace states, that Ivan's philosophy motivated Smerdiakov to commit murder—a deed that shocked Ivan into seriously questioning his own atheism—and that Dostoevsky himself accepted Ivan's logic, I myself have never been convinced that Ivan's famous dictum was true; certainly it is not provable. In any case, there are innumerable atheists, even in Communist countries, who do not "permit themselves everything" and who frequently perform good deeds without ever committing murder. Thus it has always seemed to me that the "all is lawful" proposition was a great weakness in *The Brothers Karamazov*, but one was better off accepting it—"on faith," so to speak—so as to better enjoy the novel.

The value of Trace's book is that it concentrates on Ivan's idea (and on the question of atheism in general), allowing one to perceive it more clearly as a major theme of the novel. Ultimately Trace is concerned to demonstrate the Christian faith of Dostoevsky—and this somewhat dogmatically, especially so in his final chapter summarizing the views of various critics over the past fifty years or so. It must be admitted, however, that most atheist-oriented critics of Dostoevsky have been more dogmatic than Trace and very often more obviously "wrong." But one critic who is not "wrong,"

insofar as he does not see in *The Brothers Karamazov* the triumph of atheism, is Nathan Rosen ("Style and Structure in *The Brothers Karamazov*," 1971), whom Trace does not mention.

Trace's arguments sometimes seem exaggerated, hence more "dogmatic," as when he declares that the motives for Dmitrii to kill his father are "over-whelming" (hence Dmitrii is all the more virtuous in restraining himself). But it has always seemed to me that the motive for parricide was somewhat contrived.

Of more interest in any case is Dostoevsky's implicit idea that each of the brothers shares responsibility for the murder that is in fact committed by Smerdiakov. This demonstrates Father Zosima's idea that "all are responsible to all for all"—a major theme of the novel, capable of being appreciated by atheists and Christians alike, and one that Trace never mentions. Another instance of Trace's exaggeration, incidentally, is his observation that Father Zosima is a man of "infinite faith in the truth of Christ." (p. 73) Why "infinite"? This makes no sense. Meanwhile, Zosima is in fact something of a renegade within the church, which might assess his faith at less even than 100 percent.

Although Trace refers to Ivan (anticipating what he believes to be Ivan's total conversion) as a "virtuous" atheist, hence "not a truly logical one" (p. 85), he generally takes the position, assuming it also to be Dostoevsky's, that a genuine atheist is incapable of a decent act. As he says, "If there is no immortality then the only logical ethic is a beast ethic and there is no more reason for clever men to sacrifice their interests than there is for a cat to sacrifice its interests." (p. 107) Does Dostoevsky really imply this? It sounds like overkill to me.

Trace finds it a virtue in Dostoevsky that the latter makes the idea of "incorrigible" atheists "all the more abhorrent by making those who hold them abhorrent." (p. 125) Thus Rakitin becomes for Trace "quite possibly the most despicable of all the rogues in Dostoevsky's grand gallery." (p. 125) Yet Rakitin is more of a joke figure—continually being found out and embarrassed in public—than a diabolical evildoer. If Dostoevsky meant him to be more than a caricature, then the author failed. It is precisely the fact that he never performs a single good deed that makes Rakitin so unsuccessful as a realistic character—becoming nothing more than an obnoxiously amusing straw man. (However, his role as an echo of Ivan remains a viable motif.)

Trace is more flexible in dealing with Smerdiakov. After noting the latter's virtually total commitment to literal-minded atheism throughout the novel, Trace suggests that at the very end Smerdiakov undergoes a "spiritual reversal" in parallel with Ivan. That is, he refers to God in an unusual way, appears to be reading Fr. Isaac the Syrian (and somehow to have gained a more subtle intelligence), gives up all his stolen money to Ivan, has doubt that "all is lawful," and finally commits suicide. Trace

notes that the suicide could indicate nothing more than cowardice, but more likely is a kind of sacrifice for Ivan's sake—a choice of death (with suicide note) that would prevent Ivan from being accused of parricide. Seeking an excuse to pity (or pray for) Smerdiakov is a proper Dostoevskian approach to this somewhat enigmatic figure.

Possibly Smerdiakov's final "sacrifice" has something to do with the idea of the "little onion"—the proposition that just one good deed in a lifetime (ultimately derived, perhaps, from the thief on the cross) could be enough to gain one entrance into Paradise. This appealing idea, introduced by the "sinner" Grushen'ka, seems quite a successful response to Ivan's Grand Inquisitor. Ivan looks at humanity in the mass—statistically as it were—and sees that the great majority are stupidly evil, unlovable, unsavable. But the doctrine of the Little Onion (which might also be called The Pound of Nuts, after Dr. Herzenstube's gift to the young Dmitrii) offers the hope of salvation to anyone, regardless of his or her sins. It is directed to the individual as opposed to the mass and is thus not a true "answer" to Ivan's poem, but simply an alternate way of looking at life. What is important however, is that the gift of the little onion is offered without thought of the after life (as it seems to me, in considering this motif throughout the novel). It is just a spontaneous decent act without thought for oneself that anyone might perform at least once in his life. This theme is taken up at the end of the novel when Alësha, preaching a kind of Sermon on the Mount to his twelve young disciples gathered around the stone, asks his listeners simply to be decent and kind, without burdening them with the requirement that they love all mankind.

All of this is a fairly interesting reply to the question of "how to be good without God," but Trace never takes it up, never mentions the little onion. It is especially important in Grushen'ka's simple theology (as I interpret it) that one not act with the aim of attaining Eternity; this would be shameful calculation. Meanwhile, it seems to me that an intellectually-orientated Christian of our day would not believe in a literal afterlife in any case. The proposition that "if there is no immortality there is no virtue and everything is lawful" would not be fully acceptable to most people, Christian or atheist, who regularly read literature today.

But Trace does not believe this. He tends to take an all or nothing approach to Dostoevsky. Thus, the title of his book is taken from the following lines by Dostoevsky (source not given): "It was not as a child that I learned to believe in Christ and confess his faith. My Hosanna has burst forth from a huge furnace of doubt." (1880)—which is also the epigraph for Trace's book. It implies that Dostoevsky has emerged from the furnace with 100 percent (or even "infinite") faith—and Dostoevsky might well have believed that about himself when he wrote those words. But it seems to me a more "Dostoevskian" view of faith and doubt, especially as expressed in the novels, is that put forth by Ivan's "Devil" after Ivan asks

him if he has ever tempted any of those holy men who prayed for years in the wilderness and ate locusts. The Devil replies that of course he has: "One such soul, you know, is sometimes worth a whole constellation. . . . They can contemplate such depths of belief and disbelief at the same moment that sometimes it really seems that they are within a hairsbreadth of being 'turned upside down'. . ."

Donald M. Fiene

University of Tennessee, Knoxville

Jacques Catteau. *Dostoevsky and the Process of Literary Creation*. Translated by Audrey Littlewood. Cambridge: Cambridge University Press, 1989. xiv, 553 pp. Cloth, \$69.50.

The English translation of Professor Catteau's landmark study on Dostoevsky is a welcome event and Cambridge Studies in Russian Literature is to be commended for making it possible. The massive bibliography of the French original has been enhanced, making the volume's value as a research tool all the greater. The critical praise this book received for its first edition can only be repeated in its present incarnation.

Catteau takes as his starting point a conceptual departure from traditional psychological, philosophical, religious, and formal interpretations of Dostoevsky's art. These interpretative lenses, which have given so much to Dostoevsky studies, are largely bypassed in favor of a singular attention to Dostoevsky's writing process itself as reconstructed from his notebooks, letters, drafts, and editorial commentaries. This does not mean that Catteau harnesses characters to autobiographical minutiae, but rather that he isolates what he calls "obsessive themes" (8) which mark Dostoevsky personally and artistically. As a result we find a growing correlation between Dostoevsky's private thoughts and the dense matrix of intellectual history — of music, sculpture, painting, architecture, philosophy and of course literature — in which he moved during his own life. The result is a highly eclectic cultural field wherein Catteau discerns "felt kinship and mysterious correspondence[s] rather than influence" (32) within which he treats Dostoevsky's novels.

This is not a usual sort of biography but a synthetic array of influences which Dostoevsky absorbed and adapted for his own purposes. In this regard there is a fine balance between a sensitive reading of Dostoevsky sources and a remarkably wide vista of nineteenth-century cultural history, both in the West and in Russia. The result is what Catteau calls a "reconstruction of the times" (73), or, to put it otherwise, a cultural harvest which Dostoevsky made, winnowing the art and ideas around him to satisfy his own evolving artistic forms. In this regard the study stands between the kind of biography that Joseph Frank weds so well to

sequential history, and the compelling textual analyses of specific novels that Edward Wasiolek and Malcolm Jones (to name but two of many more) have given us. By his consistent attention to an archeology of the creative process, a complex intersection between biography and cultural context, Catteau presents a richly synoptic format for his reader.

Catteau's cultural sense of history as field rather than scroll lets him range among particular themes (e.g., the life of a great sinner), formal questions (especially narrative point of view), and characterological types (e.g., the charismatic but emotionally languid male). In fact, these issues arise several times in different chapters. In this respect the notebooks for *A Raw Youth* occupy considerable space in the study (they are especially detailed and longer than those for any other Dostoevsky novel, running to 600 pages). In terms of that particular novel's intrinsic artistic merit the considerable space devoted to its sources could be disputed. However, in terms of Dostoevsky's wide-ranging notations about contemporary affairs, they help distill important aesthetic, social, political, and ethical arguments of the day which in fact clearly further Catteau's central archeological task.

In a book as massive as this there are, predictably, some sections which any reader will find especially pleasurable and rewarding. Catteau's sections on Dostoevsky and epilepsy and his last section on structural matters of time and space seem particularly valuable. The course of Dostoevsky's seizures as portrayed here is carefully laid out and provides an excellent complement to James Rice's authoritative treatment of that medical topic. Catteau takes exactly the right path when he makes central the point that Dostoevsky accepted, and used, his epilepsy to explore the intermingling of normal and supernormal consciousness to make illness "the masked servant of the true creative plan" (128). In the same vein Catteau treats gambling and Dostoevsky's fixation on money (both wanting it and getting rid of it) as elements of personality which Dostoevsky ultimately subordinates to his artistic task.

Time and space are issues of structural interest to Catteau suggesting "a code of signs which echo . . . the novelist's intent" (411). Time and the architecture of space are important, not only for reflecting, but also facilitating and stating, the dynamics of psychological stress. The implications for this approach are highly generative for space in Dostoevsky both helps formulate, then resolve, thematic and characterological problems. Time and space are so integral to the inner condition of character that it is precisely here that Dostoevsky's fiction seems to gain independence from the traditional (monologic) author, giving the impression of that peculiar independence which Bakhtin made central to modern criticism.

Dostoevsky scholarship is the richer for Professor Catteau's massive effort. He can be read both in terms of how reigning issues of cultural history mark Dostoevsky's output, and in terms of how Dostoevsky painstakingly

ingly created an art form which itself helped state cultural crises in uniquely compelling ways.

Roger Anderson

University of Kentucky

Dostoevskii. Materialy i issledovaniia. Edited by G. M. Fridlender. Vol. 8. Leningrad: Nauka, 1988. 320 pp. Cloth.

This collection of essays on Dostoevsky is part of a series of Russian—in this case still Soviet—scholarship. Despite the inclusion of three articles by scholars from Japan, Italy, and New Zealand, however, and the coverage of many aspects of Dostoevsky's literary heritage it barely offers enough substance for an engaging reading. Its contribution to Dostoevsky scholarship, although detailed in places, is minor.

The first and the longest of the four sections of the volume is entitled "Articles" and presents precisely that: a collection of articles, focusing mostly on the place of Dostoevsky in the Russian cultural-historical context of his time, and minor details of his poetics. Thus the essay, "Dostoevsky and Schelling," by V. N. Belopol'skii draws on the similarities of the interpretation of evil in Dostoevsky and Friedrich Schelling. The author speculates that Dostoevsky's concept of evil as a product of individualism may have been inspired by Schelling's philosophy. Inversely, the similarity of the two approaches may simply have been due to the similarity of the problems that both Russian literature and German classical philosophy sought to solve.

Another critic, S. N. Nosov, addresses the affinity between Dostoevsky's and Apollon Grigor'ev's views of individualism, paying special attention to the divergences and parallels in the writers' treatment of the struggle between the ideal and "the low." As a conclusion, this structurally rather chaotic study finds that while Dostoevsky came to the realization that individualism leads to tyranny, Grigor'ev eventually chose to become a religious-mystical anarchist who succumbed to individualism.

V. A. Tvardovskaia explores Dostoevsky's critical attitude toward the impoverishment and degradation of the Russian peasantry and his polemics on this subject in the *Diary of a Writer* of 1881. O. V. Evdokimova is equally interested in the *Diary* but from the point of view of the genre. Unfortunately, after naming the issue, she chooses not to develop it and instead discusses a tendency in Russian literature of the 1870s to come closer to life. She then changes the topic once more and addresses rhetorical features of the *Diary*, for example, its chatty, confessional style, which, according to her, places Dostoevsky's technique within the tradition of Russian hagiography.

P. F. Iakubovich is the almost forgotten author of the sketches "In the World of the Rejected" (1895-98). Yet, for the critic I. D. Iakubovich (a relation?), this work has its place in the history of Russian literature because it belongs to the tradition of prison memoirs established by Dostoevsky in the *Notes from the Dead House*.

Other comparative articles in this collection include: "F. Dostoevsky and M. Voloshin" by V. P. Kupchenko. This piece is strikingly devoid of any interesting points, and is mainly about Voloshin's love for Dostoevsky's work. An essay by N. D. Starosel'skaia attempts to evaluate the role of the adolescent in the works of Dostoevsky and the Japanese writer Kendzaburo Oe. There is also an essay by T. L. Motyleva that deals with the interpretation of Dostoevsky's works by the French critic Eugène-Melchior de Vogüé and by the Marxist critic Georg Lucacs. Motyleva brings to light Vogüé's largely forgotten book on the history of Russian literature and touches on the impression Dostoevsky produced on the French reading public. The second focus is on the profound interest Lucacs had in Dostoevsky's work.

Several articles deal with Dostoevsky's poetics. M. G. Gigolov divides narrators in Dostoevsky's novels into "active," that is, those who participate in the events they portray, and "hidden," those who do not reveal their identity to the reader. Gigolov proceeds to describe certain features of Dostoevsky's narrators, for example, that they are mostly young; they reside in Petersburg; they are lonely; they all come from a *declassé* background; they are often orphans; and so on. All this, however, does not lead to any interesting conclusion.

Drawing on the statistical count of the pronouns "all" and "he," M. L. Kowsan analyzes their function in *Crime and Punishment* and establishes their special significance: "all" expresses Raskol'nikov's drive to power and possession, whereas "he" serves to establish a distance between him and the rest of the world.

R. Kazari's article examines the symbolism of the merchant's house in Dostoevsky and Leskov and discusses the negative attitude towards the merchant class that both writers held. This attitude was expressed in their portrayal of the merchant's house as a symbol of the power of money and suppression of individual freedom.

Complementing the Bakhtinian view of the dramatic element in some of Dostoevsky's great novels, I. Zokhrab seeks to relate their dramatic/dialogic appearance to Dostoevsky's interest in A. N. Ostrovskii's plays. Zokhrab observes that the affinities between the two are also reflected in both writers' interest in similar types of characters, such as dreamers, the "humiliated," the rationalists, "underground men," etc.

Finally, the first section of the volume also includes an article by N. F. Budanova, which traces Dostoevsky's interest in Old Russian and

Byzantine religious and didactic authors, and demonstrates how their spiritual and moral values translate into Dostoevsky's novel *The Possessed*.

The second section of the volume, "Materials and Announcements," features two essays: a shorter one by V. A. Tunimanov, who compares Dostoevsky's "The Weak Heart" and S. P. Pobedonostsev's "The Darling" and presents them as an adumbration of the end of the "natural school" in Russian literature. Dostoevsky's participation in the circle "Time" is the subject of the second, longer, essay by T. I. Ornatskaia.

The third section, "The Notes on Dostoevsky," includes a meticulous account of Dostoevsky's European trips of 1862 and 1863 by M. I. Brusovani and R. G. Gal'perina; an observation on Dostoevsky's complex attitude towards Griboedov by A. L. Bogen; an attempt by V. D. Rak to establish the identity of a certain K. I. Nemshevich, who at some point contributed three anonymous reviews to Dostoevsky's journal "The Epoch;" and, finally, another note by Rak is on the word "Pharisee" that appears in Dostoevsky's notebook of 1875-76. Rak maintains that this word has been misread by the scholars and that it should be read as "Farley." James Lewis Farley was the chief accountant of the Beirut Branch of the Ottoman bank. According to Rak, Dostoevsky's notebook entry of Farley's name reflects his interest in the contemporary political situation on the Balkans.

The volume ends with the section "From the Literary Heritage," which features a lively, witty essay by A. M. Remizov on Dostoevsky's story "A Bad Joke."

It is this reviewer's opinion that although the volume addresses various aspects of Dostoevsky's literary heritage, it hardly adds to our understanding of his life and work. Neither does it offer thought-provoking ideas or interpretations. Moreover, the volume is written in the traditional pedantic style characteristic of Soviet criticism before *perestroika*. Its redeeming feature is its dedication to bringing to light as much factual material on Dostoevsky as possible and thus to refine the existing scholarship on the great writer.

Larissa Rudova

Pomona College

Natalie Reber. *Dostojewskij's "Brüder Karamasow": Einführung und Kommentar*. Munich: Kyrill & Method Verlag, 1991. 240 pp. Paper.

Dr. Reber's handbook is composed of four sections. An introduction covers genesis, philosophical, religious and socio-political background, literary influences, guiding aesthetic principles, setting, composition, and dominant themes (pp. 9-64). It also offers a survey of *The Brothers Karamazov* in literary criticism, on stage and screen, and of its role in

world literature (pp. 65-97). A commentary (pp. 98-194), referring to the German edition (Munich: Piper, 1977 and 1985), translates Russian, French, and other foreign phrases found in the text, explains *realia* that the German reader may find puzzling, identifies biblical and literary texts that come up in the novel, suggests the symbolic significance of certain details, sketches the historical context of particular circumstances in the novel, develops connections between passages in the text and Dostoevsky's *oeuvre* at large, and even corrects occasional mistakes in the translation. A chronological table (pp. 195-204) covers Dostoevsky's life and works. A bibliography lists Russian and German editions of *The Brothers Karamazov*, notebooks and source material, studies related to *The Brothers Karamazov*, studies on Dostoevsky's life and works, Dostoevsky in Germany, and bibliographies and surveys of Dostoevsky scholarship (pp. 205-33).

Dr. Reber's synthesis of the philosophical and aesthetic content of *The Brothers Karamazov* rests on a solid and discriminating knowledge of primary and secondary literature and on a profound understanding of the historical basis of Dostoevsky's worldview, aesthetics, and poetics. The origins of his "transcendental realism" are correctly identified in German Idealism and Romanticism. The romantic dualism of the ideal and the real inherent in Dostoevsky's intellectual and poetic vision is properly presented as a key to an interpretation of his works.

Dr. Reber's reading of *The Brothers Karamazov* is conservative, as benefits a handbook. While accepting for a fact that Dostoevsky's father was murdered by his serfs (a fact which has been recently challenged with good arguments), she is cautious in bringing up the Freudian thesis that the parricide theme in the novel is a projection of the author's inner life (p. 53). She does not introduce the attractive but hypothetical theory, developed by Holquist and others, that the theme of fatherhood as presented in the novel is symbolic of God's fatherhood — and equally problematic. Reber's term "transcendental realism" aptly characterizes Dostoevsky's art, but its validity might have been demonstrated by more than a single example (Ivan's interview with the devil).

Dr. Reber's presentation of the interliterary aspect of *The Brothers Karamazov* is competent, though unavoidably sketchy. Schiller's role in the text is pointed out in detail, but the polemic with Goethe's *Faust* is brought up only obliquely in the commentary (p. 181). As far as Dostoevsky's influence in the West is concerned, Dr. Reber generally lists the available literature without a critical appraisal.

The commentary is mostly factual and certainly immensely helpful to the general reader. However, it seems that some valuable space is given to trivia, such as "Shakespeare's Ophelia: female protagonist of Shakespeare's drama *Hamlet*" (p. 100), "*Sinai*: Mountain range in the south of the eponym of Egypt" (p. 105), a ten line definition of the word

"Inquisitor" (p. 114), or "Julius Caesar (100-44 B. C.), Roman general, statesman and writer" (p. 176). There is little of an aesthetic, psychological, or philosophical commentary, meaning that the reader is left to his own devices to discover the ironies, ambiguities, and symbolism, to recognize the psychological subtleties, and to deal with the tricky dialectics of Dostoevsky's ideological message. To be sure, a careful study of the introductory section will point the attentive reader in the right direction.

The chronological tables and the bibliography are solid and judicious. Altogether, Dr. Reber is to be complimented for having managed to gather a wealth of valuable information in a relatively limited space. Her handbook will be a great help to students of Dostoevsky in Germany.

Victor Terras

Brown University

Y. I. Marmeladov. *Dostoevsky's Secret Code: The Allegory of Elijah the Prophet*. Translated by Jay MacPherson. Lawrence, Ka.: Coronado Press, 1987. ix, 125 pp. Cloth.

The above facts of publication reflect the data provided in the work, and are listed here only for the purpose of convention. Indeed, the parodic references to Bakhtin lore in the biographical sketch of Marmeladov tacitly suggest various instances of disguised authorship and *mistifikatsia* from Belkin and Panko to Medvedev and Voloshinov. While Marmeladov may well have taken to the grave the ultimate answers concerning the work's genesis and its manifold connection with the University of Oregon, the 1983 *MLA International Bibliography* offers proof of its authorship. Marmeladov argues in his book that Dostoevsky makes the biblical figure of Elijah an overarching symbol and artistic dominant in his fiction. He points to Dostoevsky's conscious use there of Elijah symbolism in the frequency of the name "Il'ia" and patronymic "Il'ich" (the latter Marmeladov's own, oddly enough), in the appearance of thunder, lightning and rainstorms, and in passages evoking the image of the whirlwind by which Elijah ascended to heaven. Marmeladov investigates seven of Dostoevsky's works in the following order: *Prestuplenie i nakazanie, Selo Stepanchikovo i ego obitateli, Besy, Gospodin Prokharchin, Khoziaika, Idiot, and Vechnyi muzh*.

Marmeladov begins his work by discussing folkloric interpretations of the prophet Elijah as a successor the pagan deity Perun and as the ultimate source of legends about Il'ia Muromets. In the first chapter and elsewhere he documents Dostoevsky's interest both in folkloric and in canonical representation of the prophet Elijah, for example in iconography. Marmeladov also discusses Dostoevsky's use of biblical subtexts not directly involving Elijah, including Sonia's representation as a Magdalene

figure, Raskol'nikov's being offered the "drink of bile" like Christ at Golgotha, and Stepan Trofimovich's death in the way to Spasov at the inn of a wealthy fisherman. Dostoevsky's references to scripture in his works are well documented, however, and these latter arguments do not clarify the supposed frequency and underlying role of motifs specifically evoking Elijah in Dostoevsky's fiction.

Some of Marmeladov's most persuasive arguments concern Dostoevsky's allegorical references to Elijah in *Selo Stepanchikoge i ego obitateli*, the most evident being the storm which occurs on the prophet's feast day and the frightened peasants' reaction to it by calling out his name. Equally symbolic references to *Pikovaia dama* in *Gospodin Prokharchin*, showing how Dostoevsky "combines Pushkin's classical, pagan theme of an impersonal fate with the traditional Christian view of God as the ultimate arbiter" (p. 65). Persuasive also is his interpretation of Il'ia Petrovich in *Prestuplenie i nakazanie* as an Elijah figure, the evidence for which is the police official's Christian name, his nickname of Porokh ("gunpowder") and its phonetic similarity to the word *prorok* ("prophet"), the existence in Petersburg of the Church of Elijah the Prophet at the Powderworks, and overt references to thunder, lightning and whirlwinds in Nikodim Fomich's description of Il'ia Petrovich. Marmeladov makes less convincing arguments about other Elijah namesakes. The police chief Il'ia Il'ich in *Besy*, for example, is a Gogolian rather than a Biblical figure with the pretentious poses he strikes in his troika. Il'ia Murin in *Khoziaika* makes an unlikely Elijah figure in view of his Hoffmannesque demonic traits, although Marmeladov does provide some historical evidence suggesting a possible link (the seventeen-century reformed pirate Murin who appears together with Elijah in one icon).

Most characteristic of Marmeladov's work are interpretations which are possible but based on obscure or circumstantial evidence. For him the circular staircases in *Prestuplenie i nakazanie*, *Idiot*, and elsewhere are allusions to Elijah's whirlwind-like ascension in Heaven rather the characteristic *topoi* of Petersburg buildings. While Dostoevsky in earlier drafts of *Prestuplenie i nakazanie* probably did mean the house fire Raskol'nikov enters to symbolically chasten and purify him, Marmeladov tries to find the symbolic presence of the prophet behind every oblique reference to fire. Problematical for example is Marmeladov's statement about the soft rain in *Besy*: "... coming to the aid of Il'ia's firefighters, the rain should certainly be attributed to the rainmaker Elijah" (p. 46). Questionable also is his belief that the burlesque pair which Svidrigailov witnesses through the crack in his hotel wall on the eve before suicide represents a crestfallen representation of himself being lectured by a punishing Elijah figure. Marmeladov appears to recognize the tenuous nature of many arguments, stating for example about Porfirii Petrovich's Elijah nature that: "... the connection is faintly drawn and barely visible" (p. 24).

The work overall has some structural problems, among them for example the logic chapter organization. Marmeladov provides no compelling reason for grouping the discussion of *Selo Stepanchikogo i ego obitateli* with that of *Besy*, although he does comment on the necessity for seeing Dostoevsky's earlier and later work as expressive of a single artistic vision. While he argues the similarity of certain motifs from *Khoziaika* and *Idiot*, his choice to include them in the same chapter appears motivated largely by questions of length. *Brat'ia Karamazovy* is a notable absence in the works chosen for discussion, as is a concluding chapter in which the author could consolidate results from the mass of detailed examples he treats. These strategic problems are paralleled in the text locally by continuity lapses and by arbitrary spacing of paragraphs. Stylization apparently plays some role in the "extremely terse expository prose" of Marmeladov who, like his namesake in *Prestuplenie i nakazanie*, shares a "penchant for church terminology" in the postulated original (pp. vii-viii). Although the author does not demonstrate convincingly that Elijah symbolism is "a central allegory throughout Dostoevsky's fiction," he does conduct some ingenious arguments about alignment of symbols in certain novels, and his book is certainly worth reading for those interested in Dostoevsky's use of Biblical and folkloric imagery.

Curt Whitcomb

Iowa State University

**NEWS ABOUT THE
SOCIETY**

**ДЕЯТЕЛЬНОСТЬ ЧЛЕНОВ
ОБЩЕСТВА**

ХОЗЯЙКА.

Далее.

ЧАСТЬ ПЕРВАЯ.

—

2.

Ординары размышляла наконец переехать квартиру. Хозяйка его, очень-бедная пожилая вдова и чаповница, у которой она занимала помещение, по непреодолимым обстоятельствам уехала из Петербурга куда-то в глушь, к родственникам, но делавшимся сурьезного числа—срока найма своего. Молодой человек, дожидаясь срочного прома, с сожалением думал о старом угле и рассуждал на то, что приходилось оставить его: он был беден, а квартира была дорога. На другой же день послѣ отъезда хозяйки, она взяла сумку и пошла бродить по петербургским переулкам, высматривая все прытки, прибитые кворотам домов, и выбирая домъ покороче, полюдше и капитальнее, въ которомъ всего удобнее было найти требуемый уголъ у какой-нибудь бедной жальницы.

Она уже долго искала, искала-прискала, но скоро поняла, почему-неисполненыя ощущения посетила его. Сначала, расставши и избравши, потомъ съ жадностью, наконецъ съ сальными любовными сталъ она смотреть вокругъ себя. Тогда в улицахъ жизни, шумѣ, движеніи, новостяхъ предметовъ, новостяхъ положенія—всѣ эта колоссальная жизнь и обильная дребедень, такъ давно насущившая для ея и жалкому петербургскому челоуку, безмолвно, но чрезвычайно всю жизнь свою стилизовавшему средству унывать, сплывуть и усвоиться гдѣ-нибудь въ тепломъ гнѣздѣ, добротѣ, трудѣ, работѣ и разныя другія средства, — всѣ эта востанная жизнь и шума побудила въ ней, напротивъ, какое-то тихо-радостное, счастливое ощущеніе. Блѣдныя лица его стали покрываться румянцемъ, глаза обрѣли кай-буто вѣсной надеждой, а самъ съ жадностью, жарено сталъ вдыхать въ себя теплый, живой воздухъ. Ему казалось необыкновенно-легко.

REPORT ON THE SEVENTH DOSTOEVSKY SYMPOSIUM

The Seventh International Dostoevsky Symposium was held in Ljubljana, Slovenia, on July 22 to 28, 1989. The symposium, sponsored by the International Dostoevsky Society, was organized by Professor Aleksander Skaza of the Philosophical Faculty of the Kardelj University who chaired the Organizing Committee. Professor Nadine Natov, Executive Secretary of the IDS, chaired the Program Committee. Professor Rudolf Neuhäuser, Vice-President of the IDS, coordinated the committee's work and assisted with the organization of the eight-day symposium.

The participants of the symposium were accommodated at the Grand Hotel Union. Breakfast, lunch and dinner were served there, an arrangement that facilitated communication between participants and provided for the discussion of papers beyond the conference room. All of the morning sessions took place in the majestic building of the *Stara Univerza* (Old University); the afternoon sessions were held at the *Filozofska Fakulteta* (Faculty of Philosophy) located within walking distance from the hotel.

This was the first time since the founding of the International Dostoevsky Society in 1971 in Bad Ems, Germany, that a symposium was hosted by an East European country. After the first commemorative symposium in 1971 in Bad Ems, the town where Fedor Dostoevsky went for cure four times during the last decade of his life, other symposia were held, at three-year intervals, in St. Wolfgang, Austria (1974), Rungstedgaard, Denmark (1977), Bergamo, Italy (1980), Cerisy-la-Salle, France (1983), and Nottingham, Great Britain (1986).

In the afternoon of Saturday, July 22, Professors Aleksander Skaza, Michel Cadot, and Nadine Natov opened the Seventh Symposium. Michel Cadot, President of the IDS, and Georgii Fridlender, Honorary President gave the inaugural addresses, which were followed by a reception for all symposium participants.

Sunday morning was left free to give the participants an opportunity to attend religious services in Ljubljana churches. After lunch, sessions began and continued through Friday, July 28.

The *official* opening of the Symposium took place on Monday morning, July 24. The Rector of the University of Ljubljana and the Minister of Culture of Slovenia opened the Symposium. Important Slovenian dignitaries welcomed Symposium participants and wished them success in their scientific and social activities. IDS President Michel Cadot (Sorbonne, Paris) and Honorary President Georgii Fridlender (Institute of Russian Literature of the Russian Academy of Sciences, St. Petersburg) responded by speaking about the aims of the IDS, which succeeded in uniting many Dostoevsky scholars throughout the world. At this meeting, Professor

Nadine Natov, who served as the Executive Secretary of the IDS since its formation in 1971, and who had asked to be released from this position, was honored by the Executive Council upon her retirement and was presented with the first copy of *Dostoevsky Studies*, No. 9, which was dedicated to her.

The topic of the Seventh Symposium was "Dostoevsky and the Twentieth Century." The themes of the sessions were:

- 1) "Dostoevsky and the Historical Reality of the Twentieth Century." Two sessions.
- 2) "Dostoevsky's Symbols and the Symbolists." One session.
- 3) "Dostoevsky and Twentieth-Century Religious and Philosophical Thought." Two sessions.
- 4) "Dostoevsky and Twentieth-Century Literature." Two sessions.
- 5) "Dostoevsky and the Art of the Twentieth Century (Theater, Film, Painting)." One session.

The sessions were chaired by Professors Rudolf Neuhäuser (Austria), Igeta Sadayoshi (Japan), Michel Cadot (France), Nikolai Skatov (Russia), Georgii Fridlender (Russia), Geir Kjetsaa (Norway), Michael Wegner (former GDR), Charles Moser (USA), and Nadine Natov (USA).

Two evenings were devoted to special panels. The first, "Dostoevsky and the Apocalypse," brought together prominent scholars Rev. Dmitri Grigorieff (chairman, Washington, D.C.), Iurii Kariakin (Moscow), Louis Allain (Lille), Rev. Henrik Flemberg (Stockholm), and Geir Kjetsaa (Oslo). In the second panel on "Dostoevsky: Illness and Creativity," chaired by Horst-Jürgen Gerigk (Heidelberg), the participants were Caryl Emerson (Princeton), Richard Rosenthal (Beverly Hills), Nathan Rosen (Rochester), and Halfdan Kierulf (Oslo). Regrettably, the organizer of the panel, James Rice (Eugene, Oregon), was prevented from attending for reasons of health.

One day, July 26, was dedicated to the place which Dostoevsky occupies in Slovenian, Croatian, and Serbian cultures. Many papers were read by prominent scholars including Alexander Flaker, Rudolf Neuhäuser, Milan Djurčinov, Mladen Engelsfeld, Franz Zadravec, and others.

Fifty-three papers were read during the ten sessions of the Symposium. The readings were followed by discussions conducted in four languages, namely English, Russian, French and German. At the beginning of the Symposium, each participant received a copy of the final program with the resumes of the papers in two languages, one of which had to be either Russian or English.

Scholars came to Ljubljana from eighteen countries: Austria, Belgium, Canada, China, France, the Federal Republic of Germany and the former

German Democratic Republic, Great Britain, Hungary, Italy, Japan, Lichtenstein, Norway, Poland, Russia, Sweden, the United States, and the former Yugoslavia (Slovenia, Croatia, Serbia). Unfortunately, Dostoevsky scholars from Australia, Denmark, the Netherlands, Romania, and New Zealand, who had participated in previous Dostoevsky symposia, were unable to come. However, the participation of Canadian and Polish scholars was larger than usual, including Richard Pope, Roman Struk, Nikita Lary, Halina Brzoza, Andrzej Lazari, Halina Chatańska, and Bruce Ward, who recently published a valuable book on *Dostoevsky's Critique of the West*.

Particularly notable is the fact that the Seventh Symposium welcomed for the first time a much larger group of prominent Dostoevsky scholars from Russia. Together with IDS Honorary President Georgii Fridlender and Regional coordinator Vladimir Tunimanov, both from the Pushkin House of Russian Literature, nine other well-known scholars read papers at Ljubljana. They were Nikolai N. Skatov, director of the Institute of Russian Literature (Pushkinskii Dom) in St. Petersburg; Iurii Kariakin, author of the recent book *Dostoevsky and the Eve of the 21st Century*; Ludmila Saraskina, author of a book on *The Possessed*, published soon after the Symposium; Igor Volin (Moscow); Sergei Belov (St. Petersburg); and Vladimir Zakharov (Petrozavodsk). Their books and articles are well known to Western scholars, particularly specialists on Dostoevsky.

Bela N. Rybalko, director of the Dostoevsky Museum in St. Petersburg, and Vera I. Bogdanova, director of the Dostoevsky House Museum in Staraja Russa, talked about the formation and activities of their museums, both of which are becoming the most attractive Dostoevsky memorial sites for Western scholars.

The painter Elizaveta D. Kliuchevskaia came to Ljubljana from Moscow assisted by Mrs. Ellen Lackner from Germany. Her beautiful watercolors, mostly of scenes in Moscow, St. Petersburg, and Tver' where Dostoevsky had lived, were exhibited in the large, sunny hall at the majestic building of *Stara Univerza*, near the main auditorium where most of the Symposium sessions took place. At the concluding sessions of the Symposium on July 28, Mrs. Kliuchevskaia told the audience how she worked on the series, "Pictures on Dostoevsky Subjects," and how the paintings were connected with Dostoevsky's life and works.

The number of American participants was this time smaller than usual, due either to health reasons or other urgent commitments. Also missing were the two former IDS presidents, Nils Åke Nilsson and Robert Louis Jackson, as well as Dominique Arban, Piero Cazzola, Jan van der Eng, Joseph Frank, Alexis Guédroitz, Malcom V. Jones, Nina Tatiana Nicolescu, Mihai Novicov, Nicolas Pervushin, Nina Kaučišvili, Reinhard Lauth, Temira Pachmus, Nikolai Poltoratzky, Wolf Schmid, Frank F. Seeley, and Irene Zohrab.

Of the founding members, "veterans" of every Dostoevsky Symposium since the first, present were Rudolf Neuhäuser, Rev. Dmitri Grigorieff, Nadine Natov, Horst-Jürgen Gerigk, Nathalie Sinaiski, Lena Szilárd, Louis Allain, and Miroslav Hanak.

For the first time Baron Eduard von Falz-Fein from Lichtenstein, related to Dostoevsky through his mother, attended the Symposium. His relative, Olga Aleksandrovna von Falz-Fein, had attended the Symposium in Bad Ems with her son Alexandre. Baron Eduard von Falz-Fein told the audience about his efforts to restore Askania Nova, the famous estate of his ancestors in the south of Russia, and he expressed his admiration for the activities of the IDS and its members. After the Ljubljana Symposium, Baron von Falz-Fein, together with Nadine and Anatol Natov, visited the grave of Liubov' Fedorovna, Dostoevsky's daughter, in Bolzano, Italy.

At the meeting of the General Assembly on July 24, two main topics were discussed: the election of the new IDS Executive Council and the place and date of the Eighth International Dostoevsky Symposium. Professor Michel Cadot, who had been elected IDS President at the Fifth Symposium which he had brilliantly organized in 1983, informed the Assembly that his six-year term had ended and, due to numerous commitments, he would not like to renew his presidential obligations. Professor Rudolf Neuhäuser, IDS Vice-President and an initiator of the foundation of the Society in 1971, was unanimously elected IDS President.

As the six-year terms of Vice-Presidents Malcolm V. Jones, Victor Terras, Gyula Királi, and Geir Kjetsaa had also expired, five new Vice-Presidents were elected: Nadine Natov (USA), who had served as Executive Secretary since 1971; founding member Alexis Guédroïtz (Belgium); Horst-Jürgen Gerigk (Germany) and Sophie Ollivier (France), who represented their respective countries as Regional coordinators; and Aleksander Skaza (Slovenia). The term of Professor Kjetsaa (Norway) was extended for another three years. Professor Erik Egeberg, who had represented the Scandinavian countries, was elected IDS Executive Secretary. Professor Rudolf Neuhäuser was reaffirmed as Editor-in-Chief of *Dostoevsky Studies*. Erik Egeberg was committed to assist the Editor in his activity. The Editorial Board was also reaffirmed as were the three Honorary Presidents.

The second topic discussed at the meeting of the General Assembly was the place and date of the next Symposium. Two proposals were made concerning the site: Professor Horst-Jürgen Gerigk proposed Bad Hamburg, Germany, and Professor Geir Kjetsaa suggested Oslo, Norway. Both proposals were discussed and put to a vote. A slight majority of the participants preferred Oslo, where the organization of the Symposium would be conducted by Geir Kjetsaa, IDS Vice-President, and Erik Egeberg, IDS Executive Secretary, in close collaboration with IDS President Rudolf Neuhäuser, on July 29 to August 2, 1992. It was also resolved that a selec-

tion of papers read at the Seventh Symposium would be published in upcoming issues of *Dostoevsky Studies*.

After several days of intensive work, an excursion was undertaken on Thursday, July 27. The excursion was sponsored by the Slovenian tourist organization Kompas. The participants were taken by bus to Bled, a beautiful alpine resort at the shore of Lake Bled. From there a boat brought the participants to the small island in the middle of the lake which houses the baroque Church of St. Mary's. The excursion gave the participants not only the opportunity to admire the breathtaking alpine scenery, but also another convenient occasion to communicate with each other in a relaxed atmosphere.

On the last day of the Symposium, on the afternoon of Friday, July 28, the Symposium's traditional memorial service for Fedor Dostoevsky was commemorated in the St. Cross Church. As an ecumenical event, the service began with a welcome speech by Professor Mezan, a "Prelude for Organ" performed by Professor Ramovs, and the Archbishop's Introduction to the Memorial Service. Then a fragment from Dostoevsky's work was read by Professor Fridlender, followed by a Gospel reading, the Archbishop's Allocution, an Orthodox priest's speech, and the recital of the Lord's Prayer. Afterward, a Russian Orthodox Requiem was celebrated at the Ljubljana Orthodox Cathedral by the Rev. Dmitri Grigorieff from Washington, D.C.

That evening, the participants attended a concert of the St. Petersburg Soloists Chamber Ensemble. The concert, part of the Ljubljana Summer Festival and performed under the direction of Mikhail Gantvarg, included a Mozart string serenade, Vivaldi's "Four Seasons," and two of Haydn's piano concertos with soloist Mira Jeffić. This excellent concert, performed at the Open-Air Theater, was a last beautiful touch to the Seventh Symposium.

Nadine Natov

The George Washington University

IN MEMORIAM DOMINIQUE ARBAN

DOMINIQUE ARBAN, one of the outstanding French authorities on Dostoevsky, passed away on June 24, 1991, in Paris, where she had lived since 1914. The life of Natasha-Dominique Arban coincided with the most important events of recent history. Fortunately, she had time to finish her memoirs, where she revived the vanished years and shared all that she had endured and enjoyed.

Born in Moscow, Natasha Huttner came to France at the age of nine. The family's visit to France began as a summer vacation, but turned, at the break of World War I, to lifelong sojourn. The little Natasha, sent to a French school, soon wrote compositions always rated as the best in her class. These determined Natasha's future profession. After her graduation, she was invited to work in the publishing houses and at various periodicals and magazines. In this way Natasha Huttner met writers such as Thierry Maulnier, Gabriel Marcel, Robert Brasillac, and Henri Massis.

But the happy years of intensive journalistic activity were interrupted by the events in Germany. When World War II started, Natasha Huttner was invited to work at the radio: She became Dominique Arban and compiled for Radio-France anti-hitlerian programs. The day of June 9, 1940 changed everything in Dominique's life: the radio station was transferred to Bordeaux, and she followed it.

Many years of constant danger from the Gestapo followed. The situation was complicated by Dominique's ethnic origin — she was Jewish. She knew the hard destiny of the persecuted, but also the care of many people who did everything to save her. She was so attached to France — her second motherland — and to her parents, who lived someplace in secret, that she refused to leave France when some friends wanted to take her abroad with them, on the eve of the German entry to Bordeaux.

Arles, Lestelle, Pau, Toulouse, and Tulle are the cities where Dominique Arban lived in secret, aided by some noble persons, particularly by Father Carré, a Dominican priest who had baptized Dominique in the 1930s, and Anne de Liedekerke, cousin of the King of Belgium. Names of numerous other persons, engaged in the Resistance and aid to the persecuted will be mentioned later, in Dominique Arban's memoirs.

At the end of 1943, Dominique Arban returned to Paris, then occupied by Germans. While living there in secret, she wrote a book — *La Cité d'Injustice*. Brought by a friend to René Julliard, the manuscript was immediately accepted. Then, suddenly, after a few confused rumors about an American landing and a short period of bombardment, Paris was liberated.

After the war, Dominique Arban contributed to the most important journals: she interviewed Jules Romains for *L'Opéra*, and for *Figaro*

Littéraire and *Le Monde* as well as many other writers whose names make up the history of modern French literature, including Paul Claudel and André Gide.

Dominique knew well Elsa Triolet, Louis Aragon, Jean Cocteau among others. She worked with Albert Camus for his paper *Combat*. Dominique also visited Aleksei Remisov in his small apartment on rue Boileau and knew how to help the aging writer who belonged, before the Bolshevik revolution, to the most prosperous period of modern Russian literature.

Dominique Arban became a noted theater critic; it was a brilliant époque of French theater — Jean-Louis Barrault and his Theatre Hébértot, Louis Jouvet, Jean Vilard, Maria Casarès, Gérard Philipe, Georges and Ludmila Pitoëff — Dominique knew them all. The plays by Gabriel Marcel, Paul Claudel, Albert Camus, Jean-Paul Sartre, and Eugène Ionesco were offered to the enthusiastic theater-goers. At that time Dominique met Jean Rostand, son of Edmond Rostand, author of the famous play *L'Aiglon*, who was Dominique's idol since her childhood. She also met at that time Julien Green, Robbe-Grillet, and Roland Barthes.

Then Dominique Arban was invited to work for the Radio: during 34 years of her life each week Dominique prepared special programs on foreign writers and their works for the Radio France-Culture.

Once Dominique Arban was invited to speak on Dostoevsky in a conference at the castle Royaumont. She was already fascinated by Dostoevsky: she spent a feverish week over Dostoevsky's works and spoke about his life and work to a selected audience of scholars. Soon she decided to write a book on him: *Dostoevsky "le coupable"* was written in three weeks and published in 1953.

Dominique Arban's interest in Dostoevsky was evoked by her reading of three volumes of his letters. Raymond Aron suggested that she translate Dostoevsky's correspondence into French: she accomplished the translation of two volumes between 1947 and 1957. She was invited to join Le Centre National de la Recherche Scientifique (CNRS) with the title "Maître de Recherche." It facilitated her work on the two books: *Dostoïevski par lui-même* (Paris, 1962) and *Les Années d'Apprentissage de Fiodor Dostoïevski* (Paris, 1968). In 1965, in connection with work on the last book, Dominique Arban went to St. Petersburg and Moscow to see places connected with Dostoevsky's life.

"Quarante ans avec lui sans m'expliquer pourquoi," Dominique Arban wrote in her memoirs. Forty years of research and writing on Dostoevsky brought her the reputation as the outstanding expert on the Russian writer; she particularly concentrated on Dostoevsky's life and characterization of his ambiguous protagonists.

At the end of the 1950s, Dominique Arban had an irresistible wish to adapt *The Brothers Karamazov* for the stage. Albert Camus read the manuscript and was ready to direct the play; the actors had been selected,

and hearing them reading their roles made Dominique happy. Albert Camus planned to realize the play upon his return from Lourmarin, where he spent his Christmas vacation. There was no return — Camus died in an auto accident on his way back to Paris.

Only eight years later Dominique Arban gave her consent to a television production — with Pierre Brasseur, José-Maria Flotats, and Tania Balachova. Finally, on 20 and 21 of November 1968, *Les Frères Karamozov*, adapted by Dominique Arban and produced by Marcel Bluwal, appeared to a large French audience.

Dominique Arban ends her memoirs with this major event of her literary and artistic activities. But soon she was invited to continue her contacts with Dostoevsky. She was the first one to support the idea of the establishment of the International Dostoevsky Society when, in 1970, I went to see her in her apartment on rue de l'Université.

She honored the First International Dostoevsky Symposium in Bad Ems by her participation in September of 1971, where she delivered a paper "Le Seuil - motif, thème et concept." For many years Dominique Arban represented France in the Executive Council of the IDS; her papers, read at the IDS Symposia, were published in the Society journal *Dostoevsky Studies*.

The triennial IDS symposia used to be held in a quiet, picturesque place — Bad Ems (1971), St. Wolfgang (1974), Rungstedgård (1977), Bergamo (Italy, 1980). Dominique Arban suggested the Centre Culturel International at Cerisy-la-Salle, Normandie, where she was always a welcome guest. However, when the Fifth Symposium was held in the beautiful castle of Cerisy, her declining health prevented Dominique from coming to her favorite place.

Notwithstanding, she always kept in contact with IDS members and their activities. Each time when I came to Paris, my first visit was rue de l'Université — to listen to Natasha (she like to be addressed by this name), to her opinions on current research on Dostoevsky and events in literary and artistic life. The last time I saw Natasha-Dominique was in April 1991, a few weeks before she passed away. She gave me her recently published book of memoirs "*Je me retournerai souvent . . .*" We all, members of the International Dostoevsky Society, will frequently repeat this verse of Apollinaire and return to our reminiscences of the unforgettable Natasha-Dominique Arban, a brilliant expert on Dostoevsky and numerous French and foreign writers, famous literary critic, courageous and noble person who was at the center of French literary and artistic life during a unique, flowering and troubled historic period lasting for over half a century.

ПАМЯТИ КНЯЗЯ АЛЕКСЕЯ НИКОЛАЕВИЧА ГЕДРОЙЦА

1-го февраля 1992 г. в Брюсселе скорпостижно скончался князь Алексей Николаевич ГЕДРОЙЦ. Кончина его была настолько неожиданна, что до сих пор невозможно поверить, что нет более с нами всеми любимого Алексея Николаевича и он не выступит более со своими прекрасными лекциями и докладами перед аудиторией многих стран.

Алексей Николаевич был исключительно одаренной личностью — музыкант, литературовед, историк, театральный деятель, режиссер, знаток русской драмы, прекрасный чтец и декламатор, — казалось, не было области искусства, которая не была бы близка ему. Князь Гедройц ушел из жизни в полном расцвете своего многогранного таланта и блестящей деятельности. Многим памятно его выступление 27-го января этого года по бельгийскому телевидению „Память о Романовых”. Эта тема была для Алексея Николаевича не только исторической, но и личной. Дед А. Н., князь Владимир Гедройц, был председателем Имперской Контрольной Палаты в Санкт Петербурге. Его отец, князь Николай, был офицером Императорской Гвардии.

Родители А. Н. покинули Россию после большевистской революции и поселились в Югославии, где в 1923 году родился их сын Алексей. В 1930 г., после кончины отца князя Николая Владимировича, семья переселилась в Бельгию, где Алексей Николаевич получил блестящее образование, благодаря содействию кардинала Мерсье. Будучи членом Королевского Общества Русских, получивших дипломы высших учебных заведений Бельгии, А. Н. неоднократно выступал на собраниях Общества с лекциями по русской литературе и истории.

В совершенстве владея несколькими языками, князь Алексей Николаевич Гедройц стал профессором русского языка и литературы в Военной школе Министерства Обороны и проработал там более 20-и лет; он также преподавал русскую литературу в Институте Высшего Образования Люсьена Коремана. Будучи прекрасным переводчиком, А. Н. вел специальный курс по переводу в Свободном Институте им. Мари Хапс. Ценным свидетельством глубокого знания Алексеем Николаевичем искусства перевода служит его книга о полисемии значения глагола “faire”, образующего многочисленные фразеологические единства, и соответствующее значение их на русском языке. Это ценнейшее пособие для переводчиков было издано в Брюсселе в 1985 г. (*Faire. Un Verbe a tout Faire. Etude lexicographique et traduction en langue russe. Centre Terminologie de Bruxelles Institut Libre Marie Haps 1985. 191 pp.*).

Алексея Николаевича неоднократно приглашали быть переводчиком для членов Бельгийского правительства в их переговорах с советскими лидерами. Так, в 1961 году Алексей Николаевич получил возможность

впервые посетить родину своего отца, сопровождая министра иностранных дел Бельгии Поля Андри Спаака в Москву и, в 1963 г., в Киеве, и был его переводчиком в беседах с Хрущевым. Затем, в 1969 и 1972 гг., А. Н. был переводчиком следующего министра иностранных дел Бельгии, Пьера Хармеля, во время его встреч с Косыгиным в Москве и Громыко в Брюсселе. В 1975 г., А. Н. был переводчиком Короля Бельгии во время посещения Советского Союза королевской четой. В 1966 и 1976 гг., А. Н. сопровождал Театр „Ридо де Брюссель” во время гастролей труппы в Москве и Ленинград. Он также посещал места, связанные с жизнью и творчеством многих русских писателей.

Алексей Николаевич много писал: наряду со статьями для журналов, он опубликовал три сборника рассказов. Но главным делом его жизни было соединение литературы с театром и в этой области А. Н. достиг исключительных успехов, подготовив 15 инсценировок для брюссельских театров, в основном для Театра „Ридо де Брюссель” в сотрудничестве с директором и актером этого театра Клодом Этьеном и режиссером Пьером Ларошем.

Деятельность Алексея Николаевича в области драматургии и театра настолько значительная и разнообразная, что здесь, к сожалению, о ней можно только кратко упомянуть. А. Н. перевал на французский язык несколько пьес русских писателей и инсценировал почти все произведения Достоевского. Перевод *Бориса Годунова* Пушкина, поставленного затем на сцене „Ридо де Брюссель”, стал важным событием театрального сезона 1962-1963 гг. и принес Алексею Николаевичу награждение премией Джорджа Вакселера, присужденной ему Королевской Академией французского языка и литературы в Бельгии.

Успех *Бориса Годунова* способствовал дальнейшей работе над переводами и постановками: последовали пьесы Чехова — *Иванов*, *Дядя Ваня*, *Вишневый сад*, *Чайка*; пьеса Тургенева *Месяц в деревне* и особенно инсценировки произведений Достоевского, поставленные в Театре „Ридо де Брюссель”: *Записки из подполья* — 1965; *Идиот* — 1968; за эту инсценировку Алексей Николаевич был награжден премией Бельгийского Общества Писателей и Драматургов. Затем — *Преступление и наказание* — 1970, лучший спектакль по Достоевскому, какой мне довелось увидеть и в котором роль следователя Порфирия Петровича играл директор Театра „Ридо де Брюссель” Клод Этьенн. За инсценировку романа *Братья Карамазовы*, поставленную в 1974 году, Алексей Николаевич был приглашен вступить в члены Парижского Общества Писателей и Драматургов. Инсценировка *Игрока* в 1980 году была последней работой князя Гедройца по Достоевскому. В эти годы он вновь обратился к Чехову и подготовил для Королевских татров Парка и Галерей инсценировки *Вишневого сада* — 1977, *Чайки* — 1980 и *Иванова* — в 1988 г.

Заслуги князя Гедройца в области искусства были отмечены присуждением ему двух орденов — он был кавалером Бельгийского ордена Леопольда и Французского ордена “*Palmes Académiques*”, врученного в 1978 году послом Франции в Брюсселе.

Неожиданный уход князя Алексея Николаевича Гедройца особенно тяжело поразил Международное Общество по изучению жизни и творчества Ф. М. Достоевского, в создании которого А. Н. принял самое активное участие. Когда созрела идея создания такого общества ввиду все возрастающего интереса к Достоевскому, я, в качестве члена организационного комитета, в который входил также профессор Рудольф Нейхаузер, преподававший в то время в Канаде, поехала в Европу и обратилась за содействием к ведущим европейским специалистам по Достоевскому — князю Гедройцу, Доминике Арбан в Париже, профессору Яну ван дер Энгу в Амстердам и профессору философу Рейнгарду Лауту в Мюнхене.

В декабре 1970 г., на ежегодной конференции американских славистов в Нью Йорке, было создано Северо-Американское Общество по изучению творчества Достоевского под председательством профессора Йельского университета Роберта Луиса Джексона, что облегчило формальное образование Международного Общества. При поддержке выше-названных ученых Международное Общество по изучению творчества Достоевского и было создано в Бад Эмсе, в сентябре 1971 г. После этого симпозиума, посвященного столетию со дня рождения Достоевского и ставшего учредительным симпозиум Международного Общества, А. Н. участвовал в последующих симпозиумах Общества, созываемых каждые три года: в Сант Вольфганге (Австрия, 1974), в Рунгстедгорде (Дания, 1977), в Бергамо (Италия, 1980) и в Ноттингейме (Великобритания, 1986). Только внезапная болезнь помешала Алексею Николаевичу приехать в 1983 в Нормандию, в Серизи-ля-Салль, на пятый симпозиум.

Алексей Николаевич был вместе с профессором Николаем Всеволодовичем Первушиным из Канады неперенным членом избирательного комитета и участвовал в совещаниях Исполнительного Совета Общества. В 1989 г., после многократных предложений Совета стать вице-председателем Общества, А. Н. согласился принять в этом звании участие в Восьмом Международном Симпозиуме, созданном в июле 1992 г. в Осло.

Алексей Николаевич всегда выступал с чрезвычайно интересными докладами на Симпозиумах Общества, а также читал лекции о Достоевском в Брюсселе, Лозанне, Женеве, на юге Франции в Софья-Антиполис, Мюнхене, Париже, Дублине и Нью Хевене в США. Замечательный лектор, А. Н. был талантливым актером и чтецом: так в США, на двух конференциях в Йельском университете — в 1983 на конференции, посвященной

Максиму Горькому, кроме докладов, А. Н. выступил на особых сессиях с чтением на русском языке произведений этих писателей и на французском — на конференции, организованной Французским Тургеневским Обществом в 1983 г. в Буживале, под Парижем.

В то же время А. Н. Гедройц писал статьи в разные журналы, в том числе в журнал Международного Общества Достоевского *Dostoevsky Studies* и в ежегодник *Записки Русской Академической группы в США*, выходящий в Нью Йорке.

Все последние годы Алексей Николаевич жил в состоянии „стресса“, как он написал мне в конце 1988 года. В связи с празднованием тысячелетия Крещения Руси, А. Н. был приглашен весной 1988 г. читать доклады в Париже перед огромной аудиторией — в Salle de la Mutualite на тему „Крещение Руси и духовное развитие русского народа“, и в Salle Gaveau — „Крещение Руси — событие мирового значения“. Эти доклады были прочитаны по-русски. В Баден-Бадене А. Н. читал доклад на ту же тему по-немецки, а затем в Брюсселе по-французски. В то же время А. Н. интенсивно работал над переводом пьесы советского драматурга Виктора Славкина *Серсо*, которая была поставлена в 1989 г. с большим успехом в Театре „Ридо де Брюссель“.

Такая напряженная работа вызвала внезапную болезнь, застигшую Алексея Николаевича, в июле 1989 г., по дороге в Любляну на седьмой Международный Симпозиум, где он должен был выступать в сессии, посвященной роли Достоевского в искусстве — в театре, кино и живописи. А. Н. не прекращал своей научной и общественной деятельности. В 12-ом номере бельгийского журнала *La Revue Generale* за 1991-ый год опубликована статья князя А. Н. Гедройца под названием “La Sainte Russie Va-t-elle Renaitre?” (Возродится ли Святая Русь?), посвященная анализу современного положения в России, ее духовного и нравственного состояния. В статье упомянут и Конгресс Соотечественников, на который съехалось более трехсот русских эмигрантов из разных стран в августе 1991 г. В самый последний момент А. Н. был вынужден отказаться от поездки в Москву.

В недавно вышедшем в Антверпене сборнике *Het Land van de blauwe Vogel – Russen in Belgie* (Страна Синей Птицы: Русские в Бельгии) напечатана статья Алексея Николаевича — история русских эмигрантов в Бельгии между двумя мировыми войнами. 27-го января, буквально за три дня до своей скоропостижной кончины, А. Н. выступил по бельгийскому радио с лекцией, посвященной царскому Дому Романовых.

Во время своей интенсивной, многогранной деятельности А. Н. встречался с деятелями из разных областей науки и искусства. А. Н. был общительным, добрым, приветливым человеком; многие из его друзей и знакомых побывали в его кабинете, который можно назвать домашним

музеем: А. Н. собрал исключительно ценную коллекцию всех существующих собраний сочинений Достоевского и работ о его любимом писателе. Семья Алексея Николаевича разделяла его интерес к русской истории и культуре. Супруга Алексея Николаевича, графиня Жанна Мари, урожденная де Эмрикур де Грюнн, занималась русской стариной живописью; его дочь, Аня Гедройц, стала известной драматической артисткой; сыновья занимались историей и старший сын Николай еще в отрочестве был знатоком наполеоновских войн; внук Михаил — способный музыкант.

Внезапная кончина князя Алексея Николаевича Гедройца от сердечной недостаточности тяжело поразила всех его друзей и знакомых. Похороны состоялись 5-го февраля. На отпечании в Храме-Памятнике св. Праведного Иова Многострадального в Брюсселе присутствовал представитель Его Величества Короля Бельгийского, члены Союза русских дворян в Бельгии, председателем которого князь Гедройц был долгие годы, родственники и друзья покойного, театральные и музыкальные деятели. Храм был так переполнен, что многие, пришедшие проститься с безвременно ушедшим, стояли в церковной ограде.

Перед отпеванием отец Николай сказал: всеми любимый князь Алексей Николаевич Гедройц, человек светлой души, „с достоинством защищали правду о России и высоко нес ее имя и можно смело сказать, что он был голосом русского сознания в эмиграции”. Надгробное слово произнес барон А. Б. Нольде, сказавший, как глубоко потрясла всех неожиданная смерть Алексея Николаевича. „Но Господь Бог, призвав к Себе, все же дал ему возможность присутствовать при перерождении России, о чем он так мечтал, он, который сумел так хорошо сохранить и распространять русскую культуру”.

Члены Международного Общества Достоевского, надеявшиеся встретиться с Алексеем Николаевичем на Международном Симпозиуме в Осло, глубоко скорбят о его таком неожиданном и преждевременном уходе в иной мир и с благодарностью будут вспоминать о его участии в двадцатилетней деятельности Общества.

Надежда Натова Заслуженный профессор Университета им. Джорджа Вашингтона. Вице-председатель Международного Общества Достоевского

NEW FOR 1993

**EXPERIMENT/ЭКСПЕРИМЕНТ:
A Journal of Russian Culture**

Managing Editor: John E. Bowlt (University of Southern California)

Published annually containing approximately 300-400 pages per volume.

This journal publishes articles, notes, documents, translations, review articles and book reviews about all experimental forms of Russian art, both historical and contemporary. It also features illustrations, photographs and line drawings.

Vol. 1 (1993): **PAST FORWARD** — Documents and Materials about the Russian Silver Age

Subscription rates: Institutions — \$50.00; Faculty — \$25.00; full-time Students — \$20.00. American subscribers add \$1.00 for postage; foreign subscribers add \$1.50 for postage.

Subscriptions and queries to:

CHARLES SCHLACKS, JR., Publisher
Department of Languages and Literature
University of Utah
Salt Lake City, Utah 84112, U.S.A.

NEW FOR 1993

**THE GLOVE/ПЕЧАТКА:
A Bilingual Journal of the Russian Avant-Garde**

Published annually containing approximately 300-400 pages per volume

This journal is edited by Russian intellectuals and artists in St. Petersburg and Moscow. It contains articles, notes, documents, manifestos, poetry, short stories, film scripts, review articles and book reviews – all in bilingual format (English and Russian). In addition, the journal contains numerous photographs, illustrations and line drawings. The journal is at the cutting edge of the contemporary Russian avant-garde.

Subscription rates: Institutions – \$50.00; Faculty – \$25.00; full-time Students – \$20.00. American subscribers add \$1.00 for postage; foreign subscribers add \$2.50 for postage.

Subscriptions and queries to:

CHARLES SCHLACKS, JR. Publisher
Department of Languages and Literature
University of Utah
Salt Lake City, Utah 84112, U.S.A.

INTERNATIONAL DOSTOEVSKY SOCIETY
Founded 1971

EXECUTIVE COUNCIL

<i>President:</i>	Rudolf Neuhäuser (Austria)
<i>Honorary Presidents:</i>	René Wellek (USA) Dmitrii Likhachev (Russia) Georgii Fridlender (Russia)
<i>Vice-Presidents:</i>	Horst-Jürgen Gerigk (Germany) Geir Kjetsaa (Norway) Nadine Natov (USA) Sophie Ollivier (France) Aleksander Skaza (Slovenia)
<i>Executive Secretary:</i>	Erik Egeberg (Norway)
<i>Honorary Board:</i>	Michel Cadot (former President, France) Robert-Louis Jackson (former President, USA) Nils Åke Nilsson (former President, Sweden) Malcolm V. Jones (former Vice-President, Great Britain) Gyula Királi (former Vice-President, Hungary) Reinhard Lauth (former Vice-President, Germany) Tatiana Nicolescu (former Vice-President, Romania) Mihai Novicov (former Vice-President, Romania) Carl Stief (former Vice-President, Denmark) Victor Terras (former Vice-President, USA) Jan van der Eng (IDS founder, Netherlands) Nina Kaučičvili (IDS founder, France)

REGIONAL COORDINATORS

<i>Australia / New Zealand:</i> Irene Zohrab	<i>Japan:</i> Toyofusa Kinoshita
<i>Austria / Germany / Switzerland:</i> Herta Schmid	<i>Netherlands:</i> Jan van der Eng
<i>Belgium:</i> Nathalie Sinaiski	<i>Poland:</i> Andrzej Lazari
<i>Canada:</i> Bruce K. Ward	<i>Romania:</i> Albert Kovacs
<i>France:</i> Marianne Bourg	<i>Scandinavia:</i> Rev. Henrik Flemberg
<i>Great Britain:</i> Richard Peace	<i>Russia:</i> Vladimir A. Tunimanov
<i>Hungary:</i> Árpád Kovács	<i>Serbia:</i> Milivoje Jovanović
<i>Italy:</i> Rosanna Casari	<i>USA:</i> William M. Todd III

**THE COLLEGE OF HUMANITIES,
UNIVERSITY OF UTAH**

publishes

**CANADIAN-AMERICAN
SLAVIC STUDIES**

DOSTOEVSKY STUDIES

EAST CENTRAL EUROPE

**EXPERIMENT: A JOURNAL OF
RUSSIAN CULTURE**

**THE GLOVE: A BILINGUAL JOURNAL
OF THE RUSSIAN AVANT-GARDE**

NABOKOV STUDIES

THE PUSHKIN JOURNAL

RUSSIAN HISTORY

SOUTHEASTERN EUROPE

THE SOVIET AND POST-SOVIET REVIEW
(formerly Soviet Union)

These journals provide the most comprehensive coverage of Russia and Eastern Europe in North American academic studies. For content and subscription information, please contact Charles Schlacks, Jr., Publisher, Dept. of Languages and Literature, 150-155 OSH, University of Utah, Salt Lake City, Utah, 84112, U.S.A.